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HAND-BOOK

OF

RHETORIC AND PROSODY.

BY

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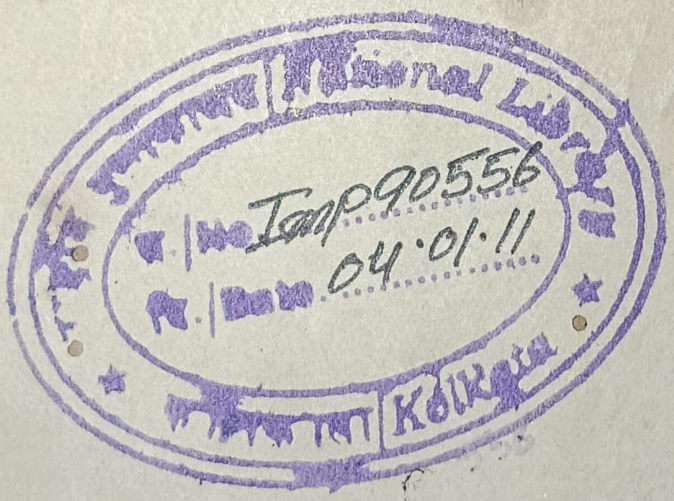

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A HAND-BOOK OF RHETORIC AND PROSODY.

LECTURE I.

Definition.

RHETORIC is that art which consists in a systematic use of the technical means of influencing the mind, imagination, emotions and actions of others by the use of language. It includes all kinds of composition and aims at not only persuasion by appealing to the understanding or stirring up the emotions, but also at pleasing our imagination and gratifying our taste by resorting to ornamentation.

Its power of persuasion, however, is confined to the sphere of the *probable*—where there are good many *pros* and *cons* to be taken into account, where it is just possible by dint of artful manipulation "to make the worse appear the better reason." Absolute certainty requires no persuasion; it requires only exposition to convince those before whom it is presented. "The Rhetorician," says De Quincey, "exhibits his art by giving an impulse to one side and by withdrawing the mind so steadily from all thoughts or images which support the other as to leave it practically under the possession of one-sided estimate." Rhetoric, therefore has no operation in the province of absolute certainty—fixed science which transcends opinion; unless it be to present truth in an attractive garb—"in fairy fiction dressed."

History.

Like all other European Arts and Sciences, Rhetoric first originated in Greece. The first to reduce Oratory to a system were Sicilian Greeks; its actual founder is said to have been Corax of Syracuse (500 B.C.) But the first to deal

with it in an exhaustive and scientific manner was that master mind of old, Aristotle.

Aristotle's Rhetoric.

Aristotle defined Rhetoric as the Art and Science of Oratory *i.e.* the Art and Science of persuasion by means of speech. In democratic Athens Rhetoric became equivalent to the art of public speaking and came to be looked upon as co-extensive with education, for the sole aim of education in those days was to fashion a "public speaker." Philosophy, Logic, Mathematics, History, Poetry—all were but ministers of Rhetoric and fed its sacred flame. Rhetoric thus embraced the *matter* as well as the *manner* of composition and discussed *composition* as well as *delivery*.

According to Aristotle, Oratory was of three kinds :—

(i) *Symbouleutic* or Deliberative Oratory, that used in addressing political assemblies.

(ii) *Dikanic*, Judicial or Forensic Oratory, that used in the Law Courts.

(iii) *Epideictic* or Demonstrative Oratory is equivalent to what we understand by *Pulpit Oratory*.

Of these three kinds of oratory the first waxed in importance and gradually like Aaron's serpent swallowed up the rest, so that Aristotle's remarks more particularly referred to public speaking, properly so called, than to the other kinds of Oratory. The effective character of Oratory according to Aristotle depended upon three things—

(i) The *Pistis*, the personal power, including the speaker's character and reputation, his power of moving the passions and his cogency of reasoning.

(ii) The *Taxis*, the right and orderly arrangement of the discourse.

(iii) The *Laxis i.e.* the style or Diction.

Rhetoric in Rome.

From Greece Rhetoric passed on to Italy and there because of the congenial nature of the soil, it flourished long and attained great perfection. Greece was looked upon as the sole guide in arts. The great masters of theoretic and practical

Oratory, Quintilian and Cicero, therefore, both followed Greek models and vigorously protested against the degeneration of the public taste due to the imitation of the Asiatics with whom the Romans had come into contact in course of their conquests.

Rhetoric in the Renascence and after.

With the fall of the Roman Republic, Rhetoric declined. Little could be gained by platform speeches under the despots unless it were dungeons and chains and very few aspired to them. Rhetoric declined till its faint echoes lingered only among the schools of the "Sophists" and among the cells of the Christian Fathers. In the Middle Ages it was reckoned as one of the seven polite arts and was made to form a part of the undergraduate's curriculum, *the trivium*. With the Revival of Learning in the 16th Century the study of Rhetoric was resusciated. The old Greek and Roman writers on the subject returned into use. A few new treatises were also produced, the most remarkable among which were Leonard Cox's *Craft of Rhetorique* (1549), Thomas Wilson's *Art of Rhetoric (in 1553)* and Fenquelin and Courcelles' treatises called *Rhetorique Francais* published in 1555 and 1557 respectively. Whatever might be the cause—whether it was the changed political economy of the of the countries in modern times as *Hume* supposes, or the stern matter of fact character of men of the present age as *De Quincey imagines,—"Rhetoric in the old sense has passed away from our midst and the Rhetorician can have no more chance for returning than the Rhapsodist of early Greece or the troubadour of Romance" Speaking was superseded by writing—an effect principally due to the introduction of the art of printing. The Pistis was eliminated from Rhetoric and Laxis rose into importance. Among the best known treatises on the art of Rhetoric in the 18th and 19th Centuries we may mention the names of George Campell's Philosophy of Rhetoric (1776), Blairs' Lectures on Rhetoric

*See Hume's Essay on Eloquence and De Quincey's Essay on Rhetoric (1828).

and Belles Letters (1782), Whateley's Elements of Rhetoric Prof. T. Macilvaines' Elocution (1879) and C. W. Baldwin's Rhetoric. But this Rhetoric which they discuss is not the Rhetoric of Aristotle. It has now become both narrower and wider. It embraces all kinds of composition—written as well as spoken, but is confined to the *manner* of such composition without any reference to *matter*. In the *matter* of Oration again, it confines itself to composition without any reference to the *manner* of delivery.

Scope and division of the subject.

As has been stated above "Rhetoric aims at expounding the rules which should govern all compositions, spoken or written, designed to influence the judgments of the feelings of men. It therefore treats of everything that relates to beauty or force of style, such as accuracy or expression, the structure of periods and figures of speech." In brief, Rhetoric aims at making composition (Prose and Poetry) persuasive and attractive. In respect of *persuasion* Rhetoric is closely allied to Logic; as regards *ornamentation* it is allied to the Æsthetics, and is based upon a through knowledge of Philology; for how could one expect to speak or write impressively unless one wrote and spoke correctly? And how is one to handle a language with effect unless one was thoroughly acquainted with the genius and character of that language?

It is necessary, therefore, that a treatise on Rhetoric, by way of an introduction to that art, should give an outline of Philology of the English tongue.

LECTURE II.

Language and its Origin.

Language is the means whereby we can communicate our thoughts and feelings to others. Though sounds are not the only means of intercourse yet, as they are more perfect than signs and gestures, language is commonly supposed to be composed of articulate sounds.

The faculty of speech is implanted by nature and

forms the one mark of distinction between the man and the brute. But the exercise of it depends upon the human will. Language is, therefore, a human invention but it is no deliberate invention of an individual genius but the unconscious evolution of a whole community.

The following are commonly aknowledged as the *elements* of language—

(i) Onomatopoeic sounds.

(ii) Interjectional cries including rhythmic and instinctive cries uttered by men engaged in one and the same kind work.

(iii) Gestures including instinctive play of features ;

And the growth of language is hastened by the following circumstances—

(i) The healthy desire to exercise the lungs.

(ii) The desire of making wants known.

(iii) The innate love of imitation.

Languages, according to the character of their syntax, are either—

(i) Isolating *e.g.*, Chinese.

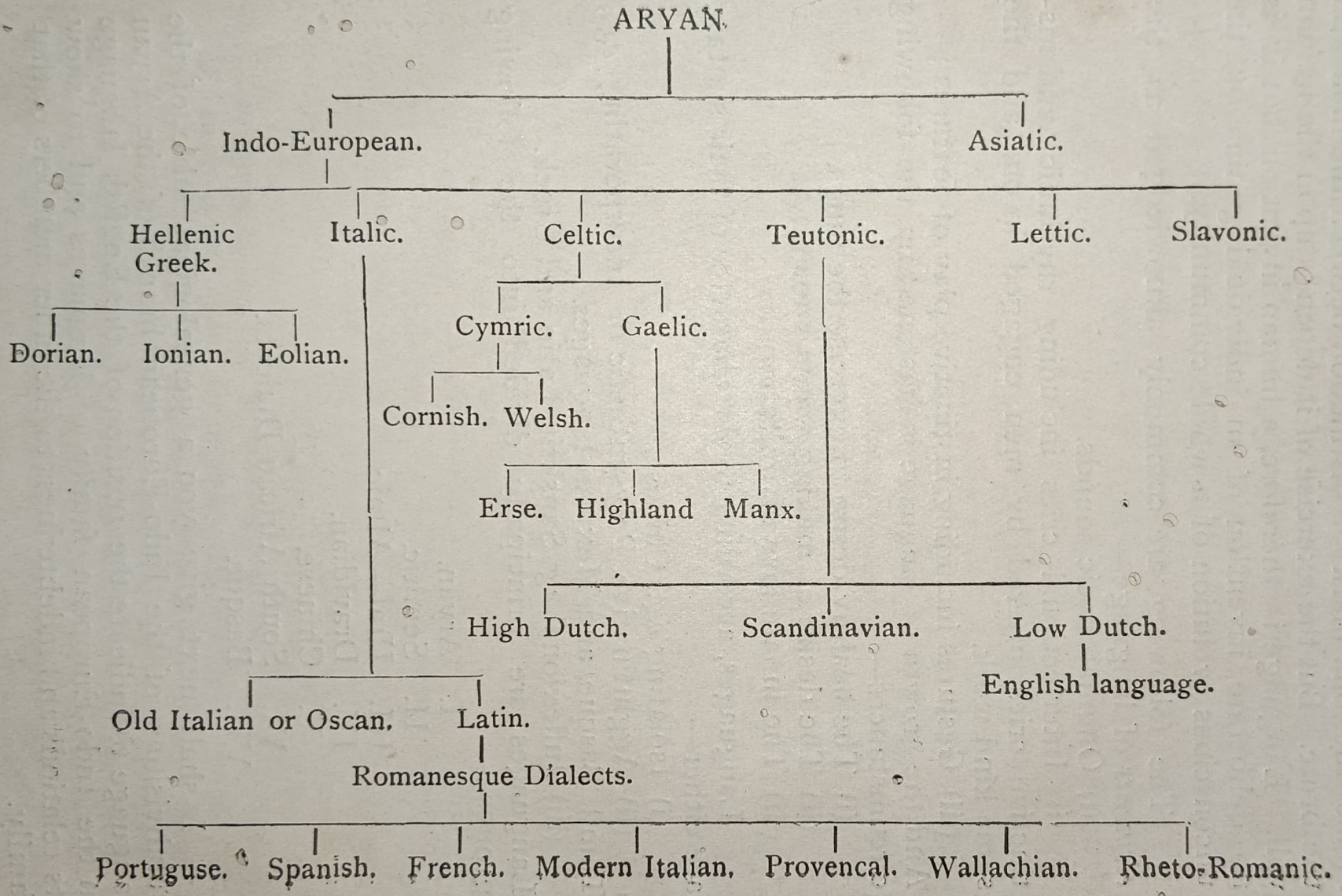
(ii) Agglutinative, Polysynthetic or Incorporating *e.g.*, Tamil, Basque, and Mexican languages.

(iii) Inflexional *e.g.* Sanskrit, Latin and Greek.

Languages are principally divided into the following groups :—

I. Aryan.
II. Semitic.
III. Ural—Altaic.
IV. Dravidian.
V. Chinese.
VI. South African Dialects.
VII. Basque.

I shall next give you a genealogical table of the subdivisions of the Indo-European branch of the Aryan language to indicate the position of the English language in the Indo-European family of languages and to show its relations and indebtedness to the other members of that family.


ARYAN.
Indo-European.
Asiatic.
Hellenic Greek.
Italic.
Celtic.
Teutonic.
Lettic.
Slavonic.
Dorian.
Ionian.
Eolian.
Cymric.
Gaelic.
Cornish.
Welsh.
Erse.
Highland
Manx.
High Dutch.
Scandinavian.
Low Dutch.
English language.
Old Italian or Oscan.
Latin.
Romanesque Dialects.
Portuguse.
Spanish.
French.
Modern Italian.
Provencal.
Wallachian.
Rheto-Romanic.

History of the English language.

The oldest Aryan inhabitants of Britain were the Celts who spoke a language that must have resembled the Cymric language of the Welsh. Their country was conquered by the Romans who ruled over it for three hundred years and thoroughly Romanised it. The Britons were the toga and spoke Latin.

On the decline of the Roman Empire, the Anglo-Saxons and the Jutes who lived in Schleswig-Holstein and spoke a language that occupied an intermediate position between the Low Dutch and Scandinavian branches of the Teutonic family conquered Britain, either extirpated the Britons or drove them into the mountain fastnesses of Wales, and with the characteristic impudence of a conquering nation called the children of the soil the *Wealas*, (Welsh) or strangers. The conquerors spoke their own language which still forms the essential substratum of the English tongue and it was very little affected (i) by the Celtic language formerly spoken in the country. Excepting a few words like *coat*, *flannel*, *cockle* etc., hardly any traces are now to be found of the language of this conquered race, (ii) or by the Latin language that had been adopted by the Romanized Celts. The traces left by the Latin Language at this period are so very meagre as to justify their omission altogether from our consideration. They are to be found in the names of places *e.g.* Doncaster (Latin *castra*-camp or fortified place).

The Angles settled in the north and east of Britain, the Saxons occupied the south and west. The Jutes who occupied a small region in Kent became finally absorbed by the Saxons. So that the country may be said to have been divided between only the Angles and the Saxons.

Christianity and civilization first flourished in the north and an Anglian literature was produced ; but before long both civilization and literature were over-thrown by the incursions of the Danes who, succeeded in obtaining a footing in the country, but belonging to the same race as the Angles and the Saxons and speaking almost the same language were indistinguishably absorbed in the

original settlers. In the 8th Century A. D. the kingdom of Wessex rose into supremacy under Alfred who inaugurated a new era of civilization and literature which, out of gratitude to the Anglian Kingdom of the north for its leavings, he called *Ænglisc* or English instead of *Seaxic* as should have been its proper designation. For a time the English language and literature flourished but it met with a rude shock at the Norman conquest, fell into dialects, the *northern*, *midland* and *southern*—languished in the form of *Chronicles* and disappeared for a time to rise again in the 13th century under the name of the *King's English.*

Meanwhile the introduction of Christianity and consequent connection established with Rome had led to the adoption of a large number of Latin words and expressions mostly pertaining to religion. This may be regarded as the first substantial accession of Latin words to the English language.

The Northmen or Normans belonged to the same family and spoke the same language as the Danes and the Anglo-Saxons but settling in Romanized France they had adopted the French language which was one of the dialectic variations of the Latin tongue. The Norman conquerors of England spoke their own language treating the language of the country with contempt, so that there were two languages that flourished side by side in England at that time; 1st, the Norman-French language spoken by the nobles furnishing names for things of high life and for ideas connected with it and 2nd, the Anglo-Saxon language spoken by the serfs and the poor English people furnishing names for ideas having reference to the humble life of the subject race. There was also a third language, Latin which was confined only to the Clergy. This state of things could not continue long; the two races intermarried, and the two languages living side by side could not but influence each other. The Anglo-Saxon language lost its inflexions, incorporated into its vocabulary a large number of foreign words. The Norman French language on the other hand insulated (King

John had lost most of his French possessions) ceased to be intelligible outside England.

A compromise became necessary and it was effected under the patronage of the king. The result of the compromise was the *King's English* which has grown and developed and gained in influence till in modern times it bid sfair to form the universal medium of intercourse.

*The English Language is therefore a composite language. Though it has remained essentially the Anglo-Saxon language, adopted and slightly modified by the Norman-French into the form of the King's English, it has received contributions from—

I. The Celtic language.
II. The Latin language.

(*a*) First, on the introduction of Christianity in England in 4th Century.

(*b*) Second on the Norman French conquest.

(*c*) and third on the Revival of Learning in the 15th Century.

III. The Greek and Hebrew languages at the Reformation when people begun studying and translating the Greek and Hebrew Bibles. The major portion of the Greek words came through Latin.

IV. The languages of countries with which England came into contact through commerce or conquest *e.g. caste, Verandah* from Portuguese, *Bandit* and *Bravo* from Italian, *Jungle, Bamboo, Golmal* from India and Malayan Peninsula, *Wigam, Squaw*, from the Red Indians.

This composite character is a source of strength to the language. It has increased its power of expression The large number of synonyms thus obtained is taken advantage of—

---

*Professor Marsh objects to the use of the epithet *composite* as misleading for though it received coutributions from many languages its vital organization and grammar has remained essentially Teutonic. The Norman-French people, says Prof-Earle, "settled in England and edited the English Language."

(i) To diversify the language.

(ii) To mark nice shades of distinction of one and the same meaning.

(iii) To enrich poetic diction by consecrating one of a couple of synonyms to poetry and utilizing the other in everyday prose.

These foreign words and expressions sometimes are found retaining their original forms, endings and habits. *e.g.*, *Phenomenon*, *Phenomena*; sometimes they are altered and denuded and Anglicised so as to be indistinguishable from English words, *e.g.*, *class* (Latin *Classis*) *classes*.

It is not only vocabulary that has been affected by the influence of the foreign languages, the character of the language has also been greatly changed. The Anglo-Saxon language was a highly inflexional language. There were declensions of nouns and pronouns for distinctions of Gender (Masculine, Feminine and Neuter), number (singular, Dual and plural), and case (Nominative, Accusative, Dative, Ablative and Genitive). Adjectives had two kinds of declensions, *strong* and *weak* according as they were preceeded by the definite article *the* or not; they agreed with the nouns they qualified in every respect; Verbs had inflexions for mood, tense and person, and were conjugated sometimes by means of vowel-change, sometimes with the help of endings like-*ed* (a corrruption of *did*, the reduplicated past tense of *Do.*) and *en*; or by means of prefixes like *ge* or *y*, *e.g.*, ydrad. But the inflexions have gradually disappeared and the language has become highly *analytic* indicating the relations of words in a sentence either by their positions or by such link words as *by*, *of*, etc. The only inflexions that still exist are *'s* in the possessive case of nouns, *s* or *es* or *en* to indicate the plural number, different words (monk, nun), different terminations (Abbot, abbess) or different prefixes (He-goat, she-goat) to indicat-differences in gender and a few inflexions of verbs. Thuse the English language has three kinds of Syntax side by side—

(1) by collocation—Flat Syntax *e.g.*, sun rise.

(2) by inflexions—Flexional Syntax *e.g.*, sun's rising.

(3) by means of the link—words, Phrasal Syntax *e.g.*, the rising of the sun.

The different kinds of Syntax may be conveniently utilized each in a different way as for instance in poetry, in familiar discourse or formal composition respectively.

Cicero thought that though Greek was superior to Latin in point of *Grace* (Gratia.) Latin greatly excelled Greek in respect of *vigor* (Potentia.) In the same way the English language may be said to excel both Greek and Latin in respect of expressiveness. Many languages are so copious and flexible that the same thing or nearly the same thing may be said in different forms but there are few, if any, where the range of expression is so great as in English. The introduction of foreign words and idioms have also furnished the English language with a complete set of technical words.

Derivation.

When a language is analysed as far as analysis can go the elements that we arrive at are called *roots;* the roots are to the language what atoms are to material bodies; when a *root* undergoes some modifications by the addition or alteration of a letter or letters the new form is called a *primary derivative* or a *stem* with reference to other derivatives from it *e.g.*, *glass* is a root; *glaze* is a primary derivative and *glazier* is a *secondary derivative.*

Prefixes and *Suffixes* are particles added to the beginning or end of a word to form a secondary derivative. These particles must have been originally independent words but in time they lost their balance and underwent changes till now they are hardly recognizable as words. The prefixes and suffixes therefore may be divided into three classes according to their stages of existence:—

(i) Those which are now reduced to single letters.

(ii) Those which are in the form of syllables but which it is very difficult to trace to words of which they are the corruptions.

(iii) Those which are independent words or can easily be traced to such words.

From what has been stated above it would appear that the languages that have principally contributed to the making of English are—

(1) Anglo-Saxon Language.
(2) French.
(3) Latin and Greek.

The roots and particles of the English language, therefore, belong to one or other of the three languages mentioned above. The general rule is that the particle belongs to the same origin as the root. But this rule is sometimes violated giving rise to what are called HYBRIDS.

ROOTS.

Roots are of no part of speech, they are neither nouns nor verbs, for the roots by themselves never could form sentences ; nor have they any *real*, independent existence but are merely the result of analysis and abstraction. If they are of any part of speech at all they are verbs and they are regarded as such by the Sanskrit Grammarians ; the Latin Grammarians describe them in the form of the first person singular of the present indicative, *Video*=I see ; in English they are given in the form of the infinitive *e.g.* A. S. *Bindan*=to bind.

For a short list of the principal Greek, Latin, French and Saxon roots and particles see Appendices I and II.

LECTURE III.

Composition is of two kinds Prose composition and Poetical composition. Prose is different from Poetry in respect of its

(i) *form*, "The mechanical accomplishment of verse" may not be an essential element of poetry but it is a sufficiently definite sign to distinguish poetry from prose.

(ii) *matter.* In poetry there is a preponderance of imagination and emotion, in prose there is a preponderance of logic and reasoning.

(iii) Language of emotion is different from that of reasoning; language of Poetry should, therefore, be different from that of prose Wordsworth's dictum" who by precept and example shows that prose is verse and verse is merely prose," has suffici ently been animadverted and ridiculedto need any father reference here. The promulgator of the theory proved himself a poet only by violating his precept.

Prose Composition.

(*a*) *In its Logical aspect*, composition aims at persuasion and is identical with oratory, when it is not only written but spoken, Persuasion formerely included delivery as well as composition and availed itself of the gesture, actions and modulations of the voice which give such strength and variety to utterances. The English nation are not much given to gesticulation like the more excitable people of the South, and this part of oratory is almost unknown and certainly uncultivated among them.* They are, of course, execeptions to this; the elder Pitt could electrify the House with a single flash from his eagle eyes and annihilate his opponent by a single look of contempt on his expressive face.

Persuasion by appeal to feelings.

Persuasion is effected by appeals to feelings or to reason. A successful appeal to feelings depends upon the orator's power of guaging the heart of his audience "To hit the house between wind and water" one must be, like Charles Townshend, in perfect unison with the pre-conceived opinions and present temper of his hearers. He only can guide an audience who knows how to follow it. This knowledge of human nature however does not lie in the gift of any of the Sciences; psychology goes only a little way to help, traditional maxims are of some assistance

* See Spectator No. 407.

logic by its enumeration of the material fallacies gives us some hints ; but we have principally to depend on the sagacity acquired by experience for a skill in this.

The two following rules have been found by experienco to be of great valuc to an orator in his appeals to feelings.

(i) The speaker must learn how to attract and retain the attention of his audience. For this he must learn to hold. like the ancient Mariner, the audience with his glittering eye and make them listen to him like a three years child ; instead of looking into the space he must look straight into the eyes of his listeners and cause them to look at him.

(ii) He must take particular care that he does not sink into monotony. However interesting a theme, if the discourse on it be lengthy, the attentlon of the andience is sure to flag and some of the hearers are sure to fall asleep but the speaker must know how to rouse this flagging attention. This may be done by a change of tone. Perhaps you raise your voice and like Timotheus of old break the bonds of sleep asunder with rolling accents like a rattling peal of thunder, or you change the character of your speech, from a narrative you pass into dialogue, ask a question or make direct appeal, or you use a strange word which by its strangeness attracts their attention and sets them guessing its meaning.

(3) Lastly, the speaker must have perfect confidence in himself bred of a complete command over the matter and Order of his speech. He must be led to think that his audience are listening to him with rapt attention. Let a doubt once creep into his heart that he is not speaking as he should, that his listeners are laughing in their sleeves at him and he will break down in the midst of his speech. George Eliot was very right when she remarked :. " Tell the most imassioned orator, suddenhy, that his wig is awry or his shirt lap hanging out, and that he is tickling people by the oddities of his person instead of thrilling them by the energy of periods and you would infallibly

dry up the spring, of his eloquence. That is a deep and wide saying that no miracle can be wrought without faith —without the worker's faith in himself as the recepients faith in him. And the greater part of the worker's faith in himself is made up of the faith that others believe in him. Let me be persuaded that my friend Jenkins considers me a blockhead and I shall never shine in conversation with him any more."—*Scenes from Clerical Life.*

PERSUASIAN BY APPEALS TO REASON.

Though for the sake convenience we have separated appeals to feelings from appeals to reason, in practice the two are always found closely mingled together. There cannot be any appeal to reason which does not involve an appeal to feelings, and *vice versa.*

To persuade people, to produce conviction propositions must be supported by reasoning. Reasoning or inference according to Logic is either.

(I) *Immediate* in which conclusion is arrived at directly from a proposition without the assistance of any other.

These are *conversion*, *obversion*, *contraposition*, and *opposition* or propositions (II) *mediate inference* is made mediately through the assistance of other propositions. Reasoning is either Deductive or Inductive.

(i) *Deductive reasoning* is the verification of a particular fact by reference to a universal principle which is the outcome of previous experience.

Deductive reasoning again may be in the form of Syllogism *i.e.* argument in which all the propositions are set forth *e. g.*

Major premise.—All men are mortal.
Minor Premise.—Jotin is a man.
Conclusion.—Therefore, Jotin is mortal

or in the from of argument from Antecedent Probablity *e. g.* A is not guilty of murder because it is not in A to commit murder.

or in the form of *Enthymemes i.e.* an informal Syllogism in which the Major premise is not an *universal proposition* but an accepted generalization. An advocate urges that a muderer is likely to be one who is interested in the deceased. The accused is so interested ; so the probabilities are much against the accused. This is an Enthymeme.

Having regard to the fact that Rhetorie is confined to the twilight regions of probablity, Aristotle was perfectly justified in supposing that Deductive reasoning is entirely concerned with Enthymemes, and with Paradigm or Example in Inductive reasoning. This Paradigm of Aristotstle, by the way, is Argument from Analogy of which more anon.

(ii) *Inductive*reasoning is that kind of inference in which general conclusion is arrived at from the observation of particular facts.

(iii) Mill has laid nown the following conditions or canons of Inductive reasoning.

(*a*) THE CANON OF AGREEMENT.

If two or more instances of the Phenomenon under investigation have only one circumstance in common, the circumstances in which alone all the instances agree is the cause.

If we find that 3 or 4 persons who died of cholera used to drink the water of a particular tank, we may with some show reason infer that the water of that particular tank was responsible for the disease and death.

(*b*) THE CANON OF DIFFERENCE.

If an instance in which the phenomenon under investigation occurs and an instance in which it does not occur have every circumstance save one in common, that one occuring only in the former, the circumstance in which alone the two instances differ is the effect or cause or a necessary part of the cause of the phenomenon.

A and B had cholera under similar circumstances and, with similar symptoms, one however used Homeopathic

Medicine, the other resorted to Allopathic treatment. A recovered but B died. It is not unreasonable to suppose that A's recovery was principally due to his Homeopathic treatment..

(*c*) THE CANON OF THE JOINT METHOD OF AGREEMENT AND DIFFERENCE.

If two or more instances in which a phenomenon occurs have only one circumstance in common while two or more instances in which it does not occur have nothing in common, the absence of the the circumstance in which the two sets of instances differ is the effect or cause or necessary part of the phenomenon. A. B. C. drank of the water of a particular tank, C. D. E. lived in the same neighbourhood and led the same kind of life but tney did not drink the water of that tank. A. B. & C. had cholera and died of it, but C. D. & E. were perfectly safe. The water of that tank is responsible for cholera.

(*d*) THE CANON OF RESIDUES.

Subduct from any phenomenon such part as is known by previous inductions to be the effect of certain antecedents and the residue of the phenomenon is the effect of the remaining antecedents.

A. B. C. D. produced a phenomenon consisting of E. F. G. H. It is known from previous experiences that A. E. B. produce F, C produces G. D is the cause of H.

(*e*) THE CANON OF CONCOMITANT VARIATION.

Whatever phenomenon varies in any manner, whenever another varies in the same particular manner, is either the cause or effect of that phenomenon or is connected with it through some fact of causation.

Increase or decrease in the issue of Bank Notes is accompanied by rise or fall of prices. Bank-notes, therefore, have something to do with the rise and fall of prices.

These canons are all based on the uniformity of

nature which is an assumption ; and it supposes the collection of a certain number of facts which point to the probablity of inference being drawn in the manner indicated by the canons. This collection of facts constitutes what is called *circumstantial evidence.* It is inconclusive but it may fortify better evidence. Inductive reasoning does not enable us to arrive at absolute certainty.

There is another kind of reasoning which is neither deductive nor inductive but is based upon the same assumption as inductive reasoning—*viz* the uniformity of nature. This is called *argument from analogy.* This sort of argument has its advantages and they have been enumerated by Prof. Baldwin as follows :

(i) It is popular with most audiences.

(ii) It gives scope to a speaker's ingenuity and penetration.

(iii) It is available in cases which do not admit of strict deduction or induction.

The notable instances of this kind of reasoning are are to be found in Macaulay ; Butler's *Analogy of Religion* is essentially based upon it. In argument from analogy, the degree of probablity of the conclusion is dependent upon the degree of the closeness of the analogy.*

Refutation is closely connected with persuasion. To persuade the audience it is often necessary to refute the opponent's arguments.

Refutation How Effected.

(1) By the negative method *i.e.* by questioning the validity of the premises or the process of inference.

(2) By the positive method *i.e.* by proving that the contradictory premises or conclusions are more reasonable and just.

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* The question is whether memory remains intact after death. Death is a terrible shock to animal existence. Mild shocks *e.g.* diseases often destroy memory. How could we then expect that memory would survive such a shock as death ?

(3) By the method of Logical exclusion *e.g.* when a person argues, "My opponent's position can be based upon or lead to *x. y. z.* But *x* is untenable, so is *y* and so *z*; therefore my opponent's position is absurd.

(4) By the method of Dilemma, by means of which the conduct of the opponent is proved to be wrong, look at it from whatever point of view you please. Monarchy is either good or bad. If good, why did the Revolution deprive the king of power? If bad, why did they retain the kingly form of government even in name?

(5) By the method of *reductio ad absurdum i.e.* by showing that the opponent's position involves an absurd conclusion. This was the principal weapon in the hands of Socrates and according to Swift, a prominent trait in the charater of Addison.*

In propping up a bad case as well as in exposing one, the study of fallacies is of great importance. Fallacies were so constantly resorted to by the Greek Rhetoricians that they have come to be named "Sophistry, *Sophist* being the name of a professional teacher of Rhetoric." Fallacies have been classified as.

I. *Logical.*—These involve the violation of the rules of Immediate Inference or of the canons of Syllogism or those of Inductive reasoning. The most common Forms of Syllogistic fallacies are (i) of the Undistributed Middle (2) of Illicit Process (3) Negative premises (4) of Four terms.

II. *Semi Logical.*—These are fallacies of Composition and Division, and of Accident, all which are due to the ambiguity of the language used: *e. g.* "All the angles of a triangle are together equal to two right angles. ABC is an angle. Therefore ABC is equal to to right-angles." "Whatsoever is bought in the market, is eaten. Raw meat is bought in the market, therefore, raw meat is eaten."

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* See Johnson's life of Addison.

III. *Material*—

(a) Petitio principii or "argument in a circle" or "the fallacy of beging the question" *e.g.* Descartes argued; God exists because the idea of his existence is clear and distinct in our mind. How do I know that a clear and distinct idea is valid? Because God is just and will not deceive.

(b) Ignoratio Elenchi.—When an attempt is made to prove what was not denied and disprove what was not asserted.

(c) Argumentum ad Hominem:—is addressed to the the peculiar circumstances, character, avowed opinions or past conduct of the individual concerned and therefore has reference to him only and does not bear directly and absolutely upon the real question.

(d) Argumentum ad Verecundiam—Argument in the form of an appeal to our reverence for some respected authors, some memorable institution etc. *e.g.* "If this measure were right, would it have escaped the wisdom of the Saxon progenitors to whom we are in indebted for many of our political liberties? * * Are not all authorities against the measure—Pit, Fox, Cicero, and the Attorney and Solicitor—General?—SYDNEY SMITH'S FALLACIES OF *Anti*-REFORMERS.

(e) Argumentum ad Populum.—an appeal to the passions and prejudices of the multitude.

(f) Non-Sequitur i.e. the assumption of a conclusion which does not follow from the premises. This may be said to include.

(i) *Fallacy of Non-Causa Pro-Causa e.g.*—There is a great deal of money in circulation in a wealthy county. Money therefore is the cause of wealth.

(ii) *Fallacy of post hoc ergo propter hoc* (after this and therefore an account of this) *e.g.* Night always follows day therefore day is the cause of night.

(g) Fallacy of many questions:—This is generally

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resorted to by a cross-examining barrister who calls upon the witness in the box to answer this sort of questions by simple "yes" or "no" *e.g.* In what subjects did you fail?

Though we are principally concerned with composition in its literary aspect, the treatment of the subject, Rhetoric, would have been imperfect and incomplete if its Logical aspect had not been touched upon. I have, however, only alluded to the prominent points; for a more detailed account of the facts herein referred to students are advised to read some text books of Logic. Reade's Logic, Dr. Ray's Logic, Killick's Analysis of Mill's Logic and Whateley's Logic are recommended.

LECTURE IV.

The Literary Aspect.

In the Literary aspect of composition we are concerned with the questions "what is it that makes a piece of composition attractive?"

A man may make his appearance attractive by acquiring a symmetrical form as the result, let us say, of his carefully going through a course of physical exercises like the ancient Greeks or modern Eugen Sandow or he may try to look fine by putting on gorgeous dresses or costly jewellery. So also style may be rendered attractive by a judicious use of the materials of composition by a proper and effective arrangement of words, or with the help of extraneous elements of beauty.

These latter are the figures of speech which are, however, of much greater value in poetry than in prose. They are edge-tools, says Cobbett, and should be handled with care, for a lavish use of these in prose often causes our meaning to share the fate of the Tarpeian Maid, and die smothered by ornaments.

To make style attractive without bringing in foreign help we have to be careful about its *Perspicuity*, *Strength*,

and *Harmony*. The first thing necessary for us to have, before we think of sitting down to write, is thought; the next thing is to systematize it in our mind. Properly marshalled thoughts will find their own expression. It was a wise rule that Sir P. Sydney laid down :—"Look into your heart and write." This not only saves us the trouble of thinking out the manner of expression but also by giving our style an air of sincerity and freshness, makes the style highly attractive. Often when we try to marshall thoughts in our mind before putting them down on paper or uttering them before an audience our mind appears a blank and try as we may no thoughts will come. But just put pen to paper, begin the discourse and at once a crowd of ideas come into the mind, one ushering in the other. So that this temporary blankness of mind should not discourage us. It is due to the want of proper training and it may be easily removed by frequently methodizing our thoughts in *conversation* and *writing*. Conversation, it must be borne in mind makes a *ready* man, as writing, an exact man. There are many also who resemble Goldsmith who, it is said, wrote like an angel and talked like poor Poll.

Composition may be considered as consisting of a series of paragraphs; paragraphs are made up of sentences and sentences, of words. Perspicuity and strength and harmony therefore must be studied as regards (1) use of words or phrases, (2) structure of sentences, (3) composition of paragraphs.

Perspicuity.

As regards words and phrases—Perspicuity as regards words and phrases goes under the names of (*a*) *Purity*, (*b*) *Propriety*, and (*c*) *Precision*.

Purity—consists in the use of such words and phrases as belong to the idiom of the language we speak, such as are sanctioned by the best modern usages. Violation of purity is either *Barbarism i.e.*, the use of foreign, learned, obsolete or newly-coined words; or

Solecism i.e., the violation of some grammatical rule or idiom.

Barbarism.

The use of foreign words and expressions has been condemned by Dr. Campbell on the following grounds ;

(i) Foreign words are anomalies ; they corrupt simplicity and destroy the regularity of our language.

(ii) The use of foreign words causes words of the same meaning of native growth to become obsolete.

(iii) Words of native growth are often more expressive than foreign words.*

Writers like Johnson, Milton, and Gibbon have often been accused of corrupting the language of the nation with long tailed words in—*osity—ation.* Prof. Marsh gives an interesting table of the percentage of Anglo-Saxon words occurring in the writings of famous authors from the days Chaucer down to the modern times and shows that the prevailing tendency of the writers of the present age is to use words of Anglo-saxon origin. Clas sicisms, no doubt, lend an appearance of statesliness to the style but that is often more apparent than real and it always interferes with perspicuity.

Besides those words of foreign origin which have become almost naturalized in English, there are many words and phrases which have not yet formed a part of the language as is indicated by the fact that they are written in Italics. It is the use of such words and phrases that make a writer liable to the charge of Barbarism. Expressions like *ex-parte*, *Ad valorem*, *a fortiriori*, *aposteriori*, *a priori*, *Caeteris Paribus*, *Dejure*, *Sine qua non*, have become indispensable in certain arts and sciences and *Debris*, *Debut*, *Naivete*, *Elite*, *Ennui*, *Blase*, etc. have been approved of by common usage. But still they are to be used with moderation and avoided as much possible. "A new word," writes Mr. Hall in his *Modern English*, "ought to supply an antecedent blank, or charm on the

* Campbell's Philosophy of Rhetoric.

score of exactness, perspicuity, or emphasis; it ought to be an improvement on a word already existing." "The use of foreign words, however, are often insisted upon by the ettiquette of the polite society in concealing what may smack of the indelicate *e.g. enciente, accouchment etc.*"

Scotticisms, Barbarisms, Gallicisms, Yankeyisms, &c., though they confer a piquancy now and then on conversation, should he studiously avoided in serious writing. [Prof. Bain gives a list of un-Enghish words and expressions that are of common occurrence.]

Use of "learned words" and "technical" words should be avoided in general composition as they would be unintelligible to most readers. "Words of learned length and thundering sound" might amaze the gaping rustics ranged around, but they could not certainly improve their understanding. A lavish use of foreign and learned words would produce a hotch-potch which Butler characterises as a Babylonish Dialect which learned pedants much affect:

> Babylonish dialect,
> Which learned pedants much affect.
> It is a party-colored dress.
> Of patch'd piebald, Languages;
> It is English cut on Greek and Latin,
> Like fustian heretofore on satin.

To use "technical words" is to "talk shop" and critics condemn their use in serious writing. Addison found fault with Milton for using words like Larboard, Pillastres, Architrave in *Paradise Lost.* Johnson condemned Dryden's use of *Oakum, Calking-iron, marling, &c.*, in his description of the Battle of Bergen in *Annus Mirablis.**

The use of obsolete and new coined words is reprehensible on the same grounds as the use of foreign and learned words: it makes the meaning difficult to understand. Charles James Fox was called to order for characterizing the remarks of an honorable member

* Sectator No. 297 Johnson's Lives of the Poets: Dryden.

as *impertinent** (in the sense of "irrelevent.") A critic will certainty take offence if you call him "An indifferent judge of the poets.—" People must have gaped and opened their eyes very wide when Henry Dundas first used the word "Starvation" or when the Oxford students talked of a man being 'bumptious."

Obsolete words, however are not without their value. Through constant use words become hackneyed and inane. To infuse new virus into the language, it is necessary that archaic forms should be revived or new words coined. When instead of "the four cardinal points.—" Carlyle spoke about the "four airts," the flagging attention of his audience must have been jerked back to the speaker. Their utility in poetry is obvious. They help the poet to avoid the commonplace. Any one who has read Tennyson knows with what great effect the laureate has revived such words as "Byre," "Thrope," "flay-flint," "Grig," "Selfless," etc. It is easy no doubt.

"——to coin or counterfeit
New words with little or no wit."

but to do so judiciously is a great merit in the author and a great boon to the nation, for with the march of science, with the ever occurring discoveries of new facts in the mental and material world, it has become necessary that new words must be coined to designate new ideas, Surely we owe a deep debt of gratitude to Van Helmont for inventing the word "*Gas*" and to Baron Von Richenbach for the word *od*.

The fate of new-coined words is very uncertain. One word strikes the fancy of the nation and is at once given a place in the language, another word equally cleverly manufactured does not suit the public taste, so fails to secure a footing in the language and drops out of it.

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* "How *impertinent* that grief was which served no end—Jeremy Taylor."

"The *indifferent* host to Shepherds and to kings. Dummord's Sonnet on Sleep.

"*Liberalize*" of the Marquis of Lansdowne, "*Fatherland*" of Isaac Disraeli are still current but Burke's coinage—'*literator*" and Helmont's *blas* proved still-born.

From what has been stated above, it would appear that the purity of words is determined by usage. But it is very difficult to find out what the usage is seeing that there is such a strong inclination among the English people to individualism—"Every body in his own way." There is no academy in England, as there was in ancient Athens and as there still is in France—to prescribe the standards of taste and diction. Some help may be gathered from Dictionaries if they please to describe the language as it is instead of going out of their way to prescribe what it should be. Correctness in the use of words should be carefully practised. This is sometimes looked upon as a hindrance to refinement, force and range of expression. But it is better to confine oneself to the expression of a few ideas than think of expressing many in an unintelligible and obscure fashion. The range of man's of expression is some times, not always, commensurate with his ideas. A poor vocabulary often means poverty of ideas.

Let me conclude my remarks on this head with a quotation from Ben. Johnson which appears to me to contain very sound, practical advice. "We must not be," writes rare old Ben, "too frequent with the mint, nor fetch words from the extreme of utmost ages. Words borrowed of antiquity do lend a kind of majesty to style and are not without their delight sometimes, for they have the authority of years, and out of their intermission seem to win to themselves a kind of grace like newness. But the eldest of the *present and newest of the past language is best.**

Solecism.

This belongs absolutely to the province of grammar. All violations of the syntax or idiom come under this head. They are to be carefully avoided in general composition. Certain

* Ben. Johnson *Discoveries* quoted by Prof. Marsh in Lect. VII.

amount of license in this respect, however, is allowed to poetry.

LECTURE V.

The Literary Aspect.—(Contd.)

II. *Propriety*—Propriety implies the use of words appropriate to the subject and fully expressive of the author's sense. In the choice of words writers are guided entirely by their temperament. "Thus a man of moderate passions will employ few epithets and those of mild signification; while one of warm passions will use many intensive and words of strong and stirring meaning." [Marsh's *Lectures.*] This would explain the unwarrantable use of *Superlatives* and frequent insertion of "*purple patches*" in the writings of Macaulay and the careful weighing of each word and scrupulously accurate expression of Coleridge. Sinners against propriety have always been objects of ridicule from Dogberry of Shakespeare to Mrs. Malaprop of Sheridan who by the way, was but a shadow of Mrs. Winifred Jenkins of Smollet. We always laugh when we hear people utter such blundering expressions on the stage as "comparisons are odorous-" or "you are thought here to be the most senseless and fit man for the constable of the watch" or "she is headstrong as an allegory on the banks of the Nile" but we ought to remember when we do so that we too make ourselves similarly ridiculous by being careless as to the words we employ.

III. *Precision*—consists in the use of such words and phrases as exactly convey the meaning intended and and nothing more. "Precision requires the writer to have himself a very clear idea of the subject he means to represent to us, to have laid fast hold of it in his mind and to have the power of choosing the exact words and phrases to convey it to others."

From the definition given above it would appear that

precision is closely allied to *propriety*. Loose style is the result of the violation of the rules of propriety and precision.

The following may be laid down as rules of guidance as regards *propriety and precision.*

(i) Never use a word without thoroughly understanding its meaning. "Avoid idealess words" so bitterly complained of by Bacon and Locke, and beware of "affectation."

(ii) Be very careful in the use of the so-called *Synonyms*. The English language, because of contributions to it by various languages, contain more apprarently synonymous words and expressions than any other language. But no two words of these so-called Synonyms have the self-same meaning; so that it was been denied that Synonyms have any real existence in human speech. They either indicate different shades of the same idea *e.g. courage* and *fortitude* or vary in usage, one being entirely set apart for Poetry and the other for prose and so associated with different circumstances, ideas and emotions *e.g. Sphere* and *globes hue* and *colour.*

But Synonyms may be used :—

(*a*) For the purpose of avoiding the repitition of a word too often within a short space of composition which repitition always has an unpleasant effect upon the mind. The repitition of the wood "crown" in the opening lines of the *Traveller* is looked upon as a blemish. Spenser has avoided it by using "gondelay" (gondola)' "Bark," "painted boat" "Shallow ship," "little frigate," and "ferry"—6 different words in fact to indicate the vessel in which Sir Guyon sailed on the Idle Lake described in canto VI of BKII of the '*Fairie Qeene.*'

(*b*) They are allowable when it is the writer's intention to clear up an obscure term which he is compelled to use on the ground of its technical accuracy. *E.g.* "He held a heterodox, *i.e.* a heretical, creed."

(*c*) They are allowable in Euphemism necessitated by

the rules of decorum, as when we substitute "perspiration" for "sweat."

(*d*) They may be used in the language of passion by which the writer does not intend to convey any definite idea but merely suggests to his reader the state of his mind. *E.g.* "but all is *little and low* and *mean* among us."

(*e*) They are frequently used in legal documents to guard against all possible misconception or misconstruction : *e.g.* The house built, made, constructed by the said vendor.

The following is a list of the most commonly used Synonyms :—

"*Austerity, Severity Rigor*—*Austerity* relates to the manner of living ; *severity* of thinking and *rigor* of punishing."

Custom, Habit.—Custom is the frequent repitition of the same act ; *habit* is the effect of such repitition. By the *custom* of walking in the streets, one acquires a *habit* of idleness.

Desert, forsake, desist, adandon, quit, renounce, leave off —*Desert* is to leave meanly and treacherously ; *forsake*, to leave a thing because of the difficulty of accomplishing it ; *abandon* is to give up a thing unwillingly. We *quit* one thing for some other thing which pleases us more. We *renounce* on account of the disagreeableness of the pursuit and we *leave off* because we are weary of it.

Ability, capacity :—Ability is active and *capacicy* is passive, we speak of an *able* commander but of a *capacious* mind.

Acute, Sharp.—*Acute* is piercing like a needle. *Sharp* —cutting like a knife.

Addict, devote, apply.—Men are *addicted* to vice but *devoted* to religion ; and they *apply* themselves to a business for the sake of its utility.

Alone, only—*Alone* means accompanied by no other

person; *only* means no other of the same kind, *e.g.* He did it *alone.* He is the *only* son.

Assurance, Impudence.—*Assurance* is selfconceit, *Impudence* is want of modesty. *Impudence* stands a degree higher than *Assurance* in the scale of conceit.

Beautiful, handsome, pretty.—We talk of a *beautiful* woman, a *handsome* figure and a *pretty* face.

Ceremonious, Ceremonial.—The former is applied to forms of civility, the latter to religion.

Cheerfulness, Mirth.—The former is a settled state or habit, the latter is an occasional mood. He is a *cheerful* man; he was *merry* on May-day.

Clear, distinct.—An idea is *clear* when it is separated from other ideas; it is *distinct* when all its parts are definitely outlined.

Comprehend, apprehend.—To *apprehend* is to have as many ideas about a subject as will enable one to understand it. To *comprehend* is to have all the ideas about it; *to comprehend* therefore is a higher operation of the mind.

Determination, resolution, decision.—We *determine* upon what we ought to do and *resolve* to give effect to the determination. We show *decision* when we firmly hold by the judgment formed.

Discover, invent.—We *discover* what existed but was unknown, we *invent* what never existed. Columbus discovered America but Papin invented the Digester.

Enough, sufficient.—He has *enough* whose desires are satisfied. He has *sufficient* whose wants only are satisfied. *Desires* transcend *wants.*

Falsehood, lie.—*Lie* implies a direct intention to deceive, *falsehood* may not be uttered with a view to mislead.

Haughtiness, disdain.—Haughtiness is found upon a high opinion of ourselves, *disdain*, upon a low opinion of others.

Human, Humane.—*Human* is that which pertains to man, *humane* is kind.

Idle, lazy, slothful, indolent.—An *idle* man dislikes work, a *lazy* man employs himself in work but does not take the trouble to gain any skill in it. The *indolent* and *slothful* are averse to all actviity.

Mutual, common.—Mutual means reciprocal; *common* is that in which many participate; we may talk of *mutual* love, but not of "mutual friend," an inaccurate expression that was once very much in use. Compare the title of one of Dickens' novels "Our Mutual Friend."

Negligence, Neglect.—The former is a habit, the latter an act.

Peace, quiet, calm, Tranquility.—*Tranquility*, is confined to the individual, *quiet* to small communities in which there is a fear of disturbance. *Peace* refer to nature as well as individual and *calm* implies previous disturbance. A man is said to live in *tranquility* in himself, enjoy *quiet* in his family and be at *peace* with the world.

Persevere, persist.—We *persevere* in a good cause but *persist* in an argument; the latter is a conduct which is far from commendable.

Pride, vanity.—*Pride* makes us esteem ourselves, *vanity* makes as desire the esteem of others. *Pride* has a substantial basis, *vanity* a frivolous one. It is just to say, as Dean Swift did, a man is too *proud* to be vain.

Proposal, Proposition.—Proposal is something offered as terms or condition of a certain transaction. *Proposition* is a statement for consideration or discussion.

Malarious, Malarial.—A country or atmosphere is *malarious* but a person suffers from *malarial* fever.

Remark, observe.—To *remark* is to direct one's attention to an object with a view to take notice it; to *observe* is to do so with a view to *judge.*

Riches, Richness.—Riches, is *wealth, richness* is the state of possessing it.

Verdict, Testimony—a witness gives his *testimony*; the jury give their *verdict.*

Whole, entire, complete.—*Whole* excludes subtraction, *entire* excludes division, and *complete* excludes deficiency.

Wisdom, prudence, discretion.—*Wisdom* is speculative, *prudence* is practical; *wisdom* knows the past, *prudence*, what is to come. *Discretion* acts according to circumstances and does what is in all probability right.

With, by.—*With* implies a closer connexion than *by* we kill a man *with* a sword but he dies *by* violence. *With* sometimes means the instrument and *by*, the agent. He was bound *with* ropes *by* the executioner. *By* sometimes also indicates the mode or manner. We travelled *by* boat.

I shall conclude this lecture by giving a few more points for your guidance in the matter of *propriety and Precision*, and as negatives are often more pregnant of direction than indefinites as ashes more generative than dust, I shall tell you what you are not to do.

I. Avoid in serious writing contractions *e.g. is n't, a'int Bike, Bus*, etc.

II. Avoid long words and phrases, provincial and technical terms.

III. Avoid in prose composition words which are purely poetical, *e.g.*, eve, morn, lone, etc.

IV. Avoid in serious writing puns and equivocal words and words of *double entendre.*

LECTURE VI.

Perspicuity in the structure of sentences.

The structure of the sentence is different in different languages. In an inflexional language the relation between one word and another is indicated by the form of words; in an Agglutinative language by their position and in the analytic languages by means of link words.

So that syntax is generally distinguished as of three kinds.

(i) Flexional,
(ii) Flat,
(iii) Phrasal.

In the English language traces of all these three kinds of syntax are found side by side and are utilized in widening the range of the language. *Flat* syntax prevails in common parlance, *Flexional* in poetry and *phrasal* in dignified and logical style.

Sentences are either *simple* or *composed* of several members linked together. The former has been characterized by the French as *style coupe* and the latter as *style periodique. Style coupe* is more lively and striking and *style periodique*, more dignified and oratorical. The advantages and disadvantages of these two kinds of sentences may thus be stated :

(1) The periodic sentence is more formal than the unperiodique sentence.

(2) It tends towards unity, the suspense having the effect of forcing out irrelevent modifiers.

(3) It tends towards coherence.

(4) It is decidedly emphatic both because the main parts come at the close and because suspense stimulates the mind to receive the close with attention. Herbert Spencer maintains that "by presenting the whole idea at once to the mind instead of building it up bit by bit as the unperiodic sentence does, the periodic secures the greatest economy of attention."

Unperiodic sentences sound like a succession of afterthoughts and hence the construction is incoherent and tiresome. The only strong point about the unperiodic sentence is that it is less formal than the periodic sentence. In composition there should be a mixture of both the two kinds of sentences. The periodic sentence has been always a favorite of the orators.

In the style periodique care must be taken that there

may not be a misjoinder of the co-ordinate and the sub-ordinate parts, that the main thought is in the main clause and that the co-ordinate parts really embody the co-ordinate parts of an idea.

Perspicuity in sentences depends upon *e.g.*

(1) clearness and precision.
(2) Unity and coherence.

Clearness and precision: Ambiguity is to be carefully avoided. Ambiguity arises from two causes (*a*) from a wrong choice of words (*b*) From a wrong collocation of them. The former has been dealt with in the preceeding lecture. As in the English language the character of a word in a sentence depends upon its position so the meaning of the whole sentence often depends upon the arrangement *e.g.* "All the air a solemn stillness holds;" the construction may be either "All the air holds a solemn stillness" or "a solemn stillness holds all the air." Also compare "The prince yet lives that Henry shall depose."

Blair prescribes the following general rules for the avoidance of ambiguity.

(*a*) Particular care should be taken as to the positio of the *adverbs*: *only*, *merely*, *alone etc.* and the *negative particles.* The general rule is that the *adverb* modifies the word or clause that immediately follows it.

(ii) He *only* lived for their sakes *i.e.* He lived and did nothing else.

(iii) He lived *only* for their sakes *i.e.* for their sake and not for any other reason.

(iv) He lived for their sakes *only i.e.* for no other reason than for their sakes. "*Only* at the end of a sentence," says Dr. Bain "has a peculiarly disparaging sense."

The following examples from Blair would further illustrate the rule.

(i) By greatness I do not *only* mean the bulk of any single object but the largeness of whole view. [Addision]

should be, I do not mean the bulk of any single object *only* &c.

(ii) "Theism can *only* be opposed to *Atheism* or Polytheism [Shaftesbury]" should be, "Theism can be opposed *only* to Atheism and Polytheism.

(iii) "The Romans understood liberty *at least* as well we [Swift]" should be. The Romans understood liberty as well, at least, as we.

(iv) I have never known an author of a speech who could avoid weakening the sentenee in his mouth by *not* thinking of the one that was to come. "By not thinking" qualifies *weakening* and not *avoid.*]

Words indicative of negative ideas should also be very carefully used.

(i) Macaulay was mistaken in expecting that Lord Durham would call his enemies to account, still less his friends [should be *more.*]

(ii) I have but one comfort in thinking of the poor, and that is, that we get somehow adjusted to the condition in which we grow up and we do not *miss* the absence of what we have never enjoyed. [Miss should be *mark.*]

(*b*) When a circumstance is introduced in the middle of a sentence it shall be placed in an unambiguous position in the sentence—

(i) Circumstances of time and place should be placed as near the beginning of a sentence as possible. *e.g.* 'The platform on which I was standing gave with a crash when I turned to reply." Should be, "when I turned to reply, the platform on which I was standing gave way with a crash."

(ii) Clauses denoting circumstances relating to *action* should be placed as near the part of the sentence describing the action as possible. *e.g.* Sir Moreton Peto spoke of the motion that National Debt might be repudiated with absolute contempt [Addision] should be "Sir Moreton Peto spoke with absolute contempt of the motion that

the National Debt might be repudiated. Also "he blew out his brains after bidding his wife good bye with a gun."

(iii) Clauses denoting circumstances must not be crowded together, but be interpersed in different parts of the sentence and joined with the principal words on whieh they depend: *e.g.* "The French papers say of a recent duel; one of the combatants was unhurt, and the other sustained a wound *in the arm of no importance*" which arm is this?—Punch. The sentence properly constructed would run thus: "one of the combatants was unhurt, and the other sustained, in the arm, a wound of no importance."

(c) Careful attention should be paid to the proper disposition of the *relative* and *demonstrative* pronouns. The usual rule is that the pronoun should be placed as near its antecedent as possible, a violation of this rule produces ambiguity. *e.g.* "We nowhere meet with a more glorious and pleasing show in nature than what appears in the heavens at the rising and setting of the sun which is wholly made up of those different stains of light that show themselves in clouds in different situation."

"I have been in some danger of being devoured in like manner by a great dog, *viz.*—Pearson's. But wrote him a letter on Friday (I mean a letter to Pearson, not to his dog which I mention to prevent mistakes for the last antecedent might occasion them in this place *also*)."

Cowper by *also* refers to another passage in the same letter. "(This) I mention that, lest the boy should be lost, together with his despatches past all possibility of recovery, you may yet know that the Doctor stands acquitted of not writing. That he is utterly lost, (that is to say the boy for the Doctor being the last antecedent, as the Grammarians say, you might otherwise suppose that he was intended)"—COWPER'S *Letter to Mrs. Throckomorton, May 10, 1709.*

Unity and coherence of sentences.

The first rule for this is laid down by Blair as follows: During the course of one sentence the scene should be changed as little as possible. There is commonly in every sentence some person or thing which is the governing word. This should be continued if possible from the beginning to the end of it *e.g.* "After we came to anchor they put me on shores where I was welcomed by all my friends, who received me with the greatest kindness." The sentence to be restored to its proper unity should run "Having come to anchor, I was put on shore where I was welcomed by all my friends and received with the greatest kindness."

Great care should be taken as to the construction of the sentence—that one part of it tallies with the other. Loose construction which is sometimes dignified by the name of *Zeugma* should be avoided as a license, *e.g.* Many scenes and incidents which are graphically narrated are *told* as well or better by other travellers, [told narrated, grammatically connected with both *scenes* and *incidents* properly fit in with only the latter and not the former.]

Sometimes this inconsistency, half-correct and half-incorrect, is carried to its fullest extent and gives rise to absurd expressions so well known by the name of *bulls* to which Irishmen seem to be very prone, *e.g.*

(i) Bacon was the great *father* and inventor of common sense as *Ceres was of the plough* or *Bacchus* of intoxication.

(ii) A melancholy monkey was performing tricks in a dingy red jacket without any *audience* except a little child, etc.

[Do tricks require *audience*?]

(iii) If Mr. Bright seriously thinks that God made man in aid of beasts, as well as beasts in aid of man he may, as retained for the cattle, reasonably argue that we have no right to slaughter them, *either to save their own*

lives or to save our own pockets. [The author means "*to save the lives of the cattle or save our own lives* ?]

Never crowd into one sentence things which have so little connexion that they could bear to be divided into two or three sentences. *e.g.* "Archbishop Tillotson died in this year; he was exceedingly beloved both by King William and Queen Mary who nominated Dr. Tennison to succeed him." The last part "who, etc..... succeed him" may be made into an independent sentence.

This is a defect to be specially guarded against in long sentences. Most sentences of this nature are like strings of sausages; but sausages, says a writer on this subject "to be eaten must be separated."

The third rule for preserving the unity of a sentence is to keep clear of *Parenthesis.* A short Parenthesis may be allowed by way of an explanation but all long *Parantheses* must be transferred to the succeeding sentences. There is no harm in having a sentence like the following, "He (Sir C. Grant) possesses the first quality of dispatching business." But the next sentence is surely faulty and the Parenthesis ought to have been written as a separated sentence: "When this Parliament sat down (for it deserves our particular observation that both Houses were full of zeal for the present government and of resentment against the late usurpation), there was but one party in Parliament." Bolingbroke's *Dissertation on Parties.*

Sometimes an author makes a very judicious use of a parenthetical expression. *e.g.*

Their song was partial, but the harmony | (What could it less when spirits immortal sing?) | Suspended Hell, and took with ravishment | The thronging audience.

—MILTON'S *Paradise Lost Bk. II, 55 et sq.*

The introduction of the Parenthesis keeps the mind in suspense, eager to know "what the harmony did" so that when the information comes in the third line it is doubly welcome:—"Sweet is pleasure after pain"; and also, the suspense of our mind gives a clue to the

realization of the suspense in which Hell was kept by the song.

The ordinary signs that are used for indicating parenthesis are (1) The brackets ([]) (2) a comma before and after (3) sometimes a dash on either side.

All undue ellipsis should be avoided, *e.g.* "Anthony was not less desirous of destroying the conspirators *than his officers.* [Should be "than *were* his officers" or the meaning might be, "than he was desirous of destroying his officers."] "A Greek was not more unlike a Frenchman than the theatres of the two nations": [should be "than the theatres of the two nations were unlike"] A violation of this rule gives rise to ambiguity as well as to what the French call *construction louche.* (Squinting construction.)

Sometimes a noun or other part of speech is omitted and the sense has to be explained by the context, *e.g.* The obstinacy of their battles is wonderful and *never* end without great effusion of blood?

["These battles" should be inserted before "never end"

De—had a painful complaint, which, sometimes kept him awake, sometimes made him *sleep*; perhaps when *it* did come, the deeper, [*it* refers to *sleep* indicated by the verb *sleep.*]

This kind of construction though dignified by the Greek name of the "*pros to semainomenon*" is all the same a blunder.

LECTURE VII.

Perspicuity as regards paragraphs.

A paragraph is made up of several sentences and marks a distinct stage in the progress of the essay. The connection between one paragraph and another is indicated by a sort of resume of the preceding paragraph

being given in the first sentence of the following. Sometimes the transition is expressed by some authors in a separate paragraph.

But as almost all paragraphs of one or two sentences are of a fragmentary nature, it is better to insert such sentences either at the end of the one or at the commencement of the other. A paragraph may consist of any number of sentences according to the rules of unity and coherence and is marked for the eye by *indentation.*

Perspicuity of a paragraph depends upon its unity and coherence and not upon its length or the number of sentences contained in it.

Prof. Minto thinks that Bain was the first to lay down rules for the construction of paragraphs. One of these rules is that transition and connection of paragraph should be carefully studied; and the other is that the sentences should be knit together with caution. Very few writers seem to have paid much attention to paragraphs.

A paragraph has unity when it can be summed up readily in a single sentence. The subject of a paragraph is a sentence not a topic.

Coherence.

This is secured by making the sentences conform to logical sequence. "The thoughts must go steadily forward, not round and round, not back and forth, not by leaping of gaps." Logical sequence is indicated:—

i. by conjunction like *and*, *but*, *for*, *now*, *therefore*, *that*, *when.*

ii. by demonstratives *e.g.* England was thoroughly prepared for war. *This* had a wholesome effect upon Spain.

iii. by the repitition of important words *e.g.* England was prepared for war. That England was so prepared had the effect of checking the wild designs of Spain.

Connection may also exist between one sentence and another although it is not indicated by any of the

connectives. This form of construction is called *asyndeton* and it is generally found when one sentence is but an expansion or illustration of the other ; in fact, when the connection is obvious *eg.* The day dawned ; the sun appeared above the horizon ; the whole world was flooded with light.

Asyndeton should be avoided as much as possible. It is, however, often resorted to produce a kind of abruptness which is not without its rhetorical value.

LECTURE VIII.

III. *Force and Liveliness.*

This depends upon the power of stimulating attention and producing strong impression either by exciting the imagination or stirring up feelings.

I. *Force and Liveliness with respect to words.*

Particular terms more readily suggest vivid pictures than general terms. "The only appropriate occasion for general language is," Dr. Whately observes, "when we wish to avoid giving a vivid impression ;" as when we speak of an *execution* and not call it "*hanging*" But Antony, whose intention was to excite horror, was more specific. "Those honorable men *whose daggers stabbed Cæsar* [not who *killed* him.]

It is to produce vivid pictures that an individual is made to stand for a species, a species for a genus ; that a sign is used to indicate office or an animate being in the place of an inanimate object. *e.g.* "A Solomon" for a wiseman "A sail" to indicate "ship," "mitre" to represent "Bishop" and "Bacchus" to denote "wine ;" that is to say, in other words, we resort to figures of speech like *Metonymy, Synecdoche and Personification, &c.* The repitition of a word has also the effect of enhancing the vividness and impressive character of the idea expressed by it. *e.g.*

"*Few, few* shall part, where many meet."—*Campbell.*
"*Far, far away*, the affrighted eagle sail."—*Gray.*

II. *Strength and liveliness of sentences.*

(a) To promote the vigor of a sentence it should be divested of all redundant words and expressions. Brevity is the soul of wit. Condensation in writing is of very great value and well pays the pains taken to acquire it and great pains must be taken before one learns to expres, one's ideas concisely. It is bought with a length of labour, and a life of thought.

A French author, happily illustrated the comparative facility of a diffuse style when he apologised for the length of his letter by stating that he had no time to write a shorter one. The last and the greatest art, according to Pope, "is the art to blot." It was the custom of Virgil to pour out his verses in the morning and pass the day in *retrenching exuberances* and correcting inaccuracies. A similar story is told about Tennyson. It is by much care and perseverance that Pope acquired that power of condensation which excited the envy of Swift.

In Pope, I can not read a line,
But with a sigh, I wish it mine ;
When he can in a couplet fix,
More sense than I can do in six.

Conciseness and vigor stand in greatest danger from the following faults that disfigure composition.

i. *Tautology :*—The repitition of the same idea in different words.

ii. *Pleonasm :*—Is the use of superfluous words.

iii. *Verbosity :*—Is the use of many words to express an idea which may be expressed in very few words.

The following are the rules conforming to which we may guard ourselves against the above mentioned faults.

(*a*) Attend particularly to the use of copulatives, relatives, and all particles employed for indicating transition and connexion. *e.g.*

(i) *There* is nothing that disgusts us sooner than the empty pomp of language. (Cut out *There is—that.*)

(ii) The man *whom* I love. (Omit *whom.*)

(iii) "The academy set up by Cardinal Richelieu to, amuse the wits of that age *and* country; *and* divert them from raking into his politics and ministry brought this into vogue, and the French wits have for this last age been wholly turned to the refinement of the style *and* language: *and*, indeed, with such success that it can hardly be equalled." Temple's Essay (Quoted by Blair.) Here there are no fewer than eight *and's* in one sentence many of which might have been safely omitted.

Though by the dropping of this copulative conjunction the connection between one sentence and another, he made to appear closer as in *veni, vidi, vici* (I came, I saw, I conquerred) or in "unknelled, uncoffin'd, unknown"—yet occasionally it may be multiplied with peculiar advantage and grace, as when it is the intention of the writer to direct our attention to the details;—when minuteness is aimed and not energy. *e.g.* "The army was composed of Grecians, and Carians, and Lycians, and Phrygians."

And also:

Gorgons and Hydras and Chimeras dire.—MILTON.

Avoid using unnecessary epithets and stope-gap words.

(i) Magnanimity and greatness of mind.—(Bolingbroke—Tautology.)

(ii) Trifling minutae of style—Whatley (unnecessary epithet, Pleonasm.)

(iii) The *universal* esteem and love *of all* men—Disraeli (Tautology.)

(iv) *Universal panacea* for all the ills human flesh is heir to—Blackie (Tautology.)

(v) An *old veteran* like me. (Pleonasm.)

(vi) Expressions like *from hence, from thence*, etc.

(vii) Her position was by no means *of an* enviable *character.* [Verbosity.] Here the word in Italics might have been omitted with considerable increase of conciseness. "Words are like leaves" says Pope.

> And where they most abound.
> Much fruit of sense beneath is rarely found.

(*b*) The principal word in a sentence must be given a prominent position in it ; and that is either the beginning or the end of a sentence. *e.g.* (i) Silver and gold have I none. (ii) Thus on whatever side we contemplate Homer, what principally strikes us is his *wonderful invention* (Pope.)

To secure this kind of emphasis it is necessary often to change the natural or syntactical order of the sentence. Greek and Latin writers practised this inversion with considerable effect. But the same thing cannot be said of the English writers like Milton and Addison who have imitated the ancients. The genius of the English language is different from that of the classical languages so that what produced Emphasis in Latin and Greek becomes often the source of only obscurity in English. Milton's prose works centain many examples of such obscure and unnatural inversions. His Poetry also is full of them though they are less objectionalble in Poetry than in prose. Look up the opening lines of Paradise Lost for a typical example of this kind of inversion.

(*c*) For the sake of emphasis an interrogation may be substituted for an assertion *e.g.* Breathes there man a etc. ?

(*d*) The different parts of a sentence should grow in strength towards the end (A) so that no sentence should conclude with unemphatic words as :

(i) *Prepositions e.g.* Avarice is a crime which wise men are guitly *of.*

(ii) *Pronouns—e.g.* There is not in any opinion, a more pleasing and trumphant consideration in religion, that is, of the perpetual progress which the soul makes

towards the perfection of its natural, without even arriving at period *in it*—Addison. (quoted by Blair).

(iii) *Phrases expressive of a circumstance—e.g.* Let me therefore conclude by repeating that division has caused all the misehief we lament : that union alone can retrieve it ; that a great advance towards the union was the coaction of all parties so happily begun, so successfully carried on and of late unacountably neglected, *to say no worse* (Botingbroke quoted by Blair).

(B) So that the ideas be arranged in the ascending scale or *climax, e.g.* A whole system has grown up which to those not under its influence appears simply *inconceivable* and *incredible*—*Times* (*Incredible* should forced *inconceivable.*)

(*e*) Those members of a sentence which express a comparison or contrast require a cerresponding resemblance in the language and construction. *e.g.* A friend exaggerates a man's virtues—an enemy inflames his crimes. ["an enemy his crimes.]

(III) *Emphasis and vivacity of paragraphs.*—(*a*) Repitition occuring within the short compass of a sentence is a blemish but in a Paragraph it is often emphatic.

(*b*) "The principle of emphasis demands that those parts that elucidate the theme directly shall have prominence of position and space. Negatively this means that whatever are merely indirect or subsidiary must be kept subordinate. Now the most prominent position is the end. Hence the law of climax is to be observed here as in the case of a sentence.

Sometimes, however, authors adopt the opposite plan, give the gist of the paragraph in the first few sentences and devote the remainder of the paragraph to the elucidation or demonstration of the position set forth in it. The former method called the *analytic* or deductive method has been adopted by Sir W. Temple &c. and the latter, the *Synthetic* method by Burke and Bacon &c.

(*c*) It is not enough that prominent position should be given to an important fact. The space given to it should be also in proportion to it.

(*d*) Wherever there is a comparison or contrast sentences should be constructed nearly on the same principle as much as possible. This is what has been called the *rules of parallel construction* made so much of by Macaualy.

LECTURE IX.

Language consists of two principal elements : its external garb and its inner significance, that is to say, sound and ideas.

This sound element in language may be studied under three heads :—

(1) Sonnd as an illustrative agency,

(2) Sound as a formative agency,

(3) Sound as an object of attraction, of these three heads the second absolutely and the first partially belong to the province of Philology so it is our intention to merely touch upon them, exhaustive treatment being reserved for the last.

I. *Sound as an illustrative agency* —It is in the form of accent, emphasis, and imitative harmony that sound affects the meaning.

(*a*) *Accent* is the elevation of the voice which distinguishes one part of a word from another part of the same word. The English accent is different from the accent of the Greeks and the Romans. Their accent depended upon quantity *i.e.* the duration of sound ; the English accent depends upon quality *i.e.* the pitch or intensity of the voice. As this plays an essential part in poetry, it will be dealt with more fully under *Prosody*.

The English method of accentuation is different also

from that of the other modern languages of Europe. On the Continent they have a tendency to throw the accent as near the end of the word so possible. It is generally placed upon the penultimate syllable, whereas the English people try to place the accent as near the beginning of the word as possible. Now we have seen that the English language borrowed a large number of words from the French. These words originally had their accents on the penultimate, but as soon as they were adopted by the English, the accents were shifted from their original position and thrown backwards. Sometimes it so happened that the word so adopted retained its original accent side by side with their new acquisition. In such cases a differentiation has been effected between the two forms and they have been utilized to indicate different parts of speech or to mark different shades of meaning *e.g. advice* and *advise*, *record* and *record*, *human* and, *humáne* some of these words had their accents shifted within the last two or three generations, *e.g. Balcony*. In Cowper's *John Gilpin*, it still had its accent on the second syllable :

At Edmonton, his loving wife,
From the *Balcóny* spied.
Her tender husband wondering much,
To see how he did ride.

Bnt few years after, we find the poet Rogers protesting, "Contemplation is bad enough, but *Bálcony* makes me sick." *Bálcony* is now the usual pronunciation.

The Americans have gone one better in this as in other things. The English pronounce Augustine with the accent on the second syllable, the Americans have shifted it still further back and placed it upon the first syllable *e.g.*

Saint Aúgustine ! well hast thou said,
That of services we can frame,
A ladder, if we will but tread,
Beneath our feet each deed of shame.
—*Longfellow.**

* Earles' Philology Chapter XIV.

Particles as a rule are not accented but a toneless prefix may, by antithesis, take accent *e.g.* "It was filled and *re*-filled within a short space of time."

Symbolic words *i.e.* those words that do not call up by themselves the image of any object to our minds but depend for their intelligibility on their relation to some presentive word or words—words in short like the pronouns, prepositions, etc.,—have not got any natural accent. But they receive an accent given to them for rhetorical purposes that is to say, with a view to give them prominence or to point an antithesis *e.g.* (i) Why does the honorable member attack *me*? (ii) I asked for *one* you gave me *two*.

(*b*) *Emphasis* is the stress laid upon a word to distinguish it from the other words in the sentence.

There is no sign to indicate emphasis in writing except the use of Italics. Sometimes ago it was the custom of writers to print all important words in capital letters. See Addison's *Spectator* Morleys' Edition.

The general effect of emphasis upon an accented word is to intensify its chief accent.

In a polysyllabic word like *elementary*, there are two accents, one of which is higher than the other. The *effect of emphasis is to intensify the higher accent.*

(*c*) *Imitative Harmony.*—"Sound must form an echo to the sense." This is chiefly looked for in poetry, but in prose composition also it has its value. There should not only be a general conformity of the current of sound to the tenor of discourse but of particular words to objects.

The sounds may be employed for representing three kinds of objects :

(i) *Other sounds : e.g.* (*a*) whistling wind.

(*b*) On a sudden open fly,
With impetuous recoil and jarring sound,
The infernal doors ; and on their hinges grate.
Harsh thunders.

P. L. Bk; III.

(*c*) Heaven opened wide.
Her ever—during gates, harmonious sound.
On golden hinges turning.

Bk. P. L. XII.

(*d*) I heard the ripple washing in the reeds,
And the wild water lapping on the crag.
The Passing of Arthur.

(ii) *Motion : e.g.*

(*a*) When swift Camilla scours the plain,
Flies ever the unbending corn and skims along the main.—*Pope.*

(*b*) The great brand,
Made lightnings in the splendour of the moon.
And flashing round and round and whirl'd in an arch.
Shot like a streamer of the northern morn.

(iii) *Emotions and passions of the mind.*—When Sir Bedivere, in the Passing of Arthur failed to carry out the command of the King, he strode back "slow to the wounded king." When his heart felt light with the consciousness of having done his duty he moved lightly and "lightly went the other to the King."

Compare also,

Then quickly rose Sir Bedivere, and ran,
And leaping down the ridges lightly plunged
Among the bulrush beds and clutch'd the sword,
And strongly wheeled and threw it.

Commenting on the above passage Brimley writes: "Every word tells of rapid, agitated, determined action refusing to dally with temptation."

II. *Sound as a formative agency.*—Accents has two different effects upon words. Sometimes the part of a word which possesses the accent is retained unchanged

whereas the unaccented part, neglected, undergoes phonetic changes and may even drop out altogether, *e.g.* From "good-wife" we have the word "goody" from the "day's eye" we have "daisy." Sometimes again the intensity of the accent changes the accented part *e.g.* "good spell" became "Gospel." When such changes take place in a language before it has acquired a fixed character with the help of the art of printing and when there is a tendency for spelling to conform to pronunciation, the magnitude of modification so brought about can be easily conceived.

III. *Souud as an object of attraction.*

(D) *Harmony of composition.*—This depends upon the choice of words and the grouping of them into sentences and paragraphs.

(1) *The choice of words*: Words having a disagreeable and harsh sound such as do not pass glibly off the tongue should be avoided.* It should be borne in mind in this connection that "vowels give softness and consonants strength to the sounds of words. The music of language requires a just proportion of both." Of the consonants again there are some as the *gutturds* which have harsh sounds and other as the *liquids* which are very soft *e.g.*

"Her eyes sweet and subtle and sleepy by turns, often times rising to the clouds, often times challenging the heavens. She wears a diadem round her head."

It is not difficult to discover that N(M) and (R)D (T. Th.) run through the various combinations, that the

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* The general rule is that the Sounds difficult to give utterance to are also unpleasant to the ear. Consonants are divided into the follow ing classes and their names indicate their character.

(1) Spirants	... H. S. Z. also C and CH.
(2) Liquids	... L. M. N. R.
(4) Labials	... P. B. F. V.
(4) Dentals	... T. D. TH.
(5) Gutturals	... C. K. G. CH. J. H. Q. X.

X and Y are semiconsonants.

labials (B. P. etc.) come in rarely and that the sibilants have been rarely used and are *few*.

(ii) *The arrangement of words in a sentence* :—It must first be impressed upon the mind of the writer that he must never sacrifice sense for a tricksy word, that he must not neglect perspicuity or energy for the sake of harmony. The following may be laid down as rules for making sentences harmonious :

(*a*) When the preceding word ends with a consonant the following should begin with a vowel and *vice versa* *e.g.* "A true friend, a cruel enemy" is better than "A true union, a cruel destroyer."

(*b*) There should be a judicious mixture of long and short words. Too many long or too many short words must not be brought together, *e.g.* "Disappointment in our expectation is wretchedness." Better thus ; "Disappointed hope is misery."

(*c*) Alliterations and jingles should be banished from serious composition. Alliteration's artful aid is still greatly sought after in Poetry. Several poets, indeed, have handled it with great success. Tennyson has made a judicious use of it in the formation of his compounds *e.g.* Breaker-beaten ; tongue-torn, rain-rotten, gloomy-gladed, etc. But in Prose it is out of place. "This is a *convenient contrivance*," it is much better to say. "This is a useful contrivance.

Jingles also are to be avoided. Addison condemned Milton's partiality for it. *e.g.* "from foul idolatress fell to idols foul."

Alliteration and jingles should be distinguished from "the apt recurrence of sounds," which according to Stevenson, "confers comeliness to phrases. Each phrase in literature is built of sounds, as each phrase in music consists of notes. One sound suggests, echoes, and harmonises with another ; and the art of rightly using there concordances is the final art of literature."

(*d*) The close or cadence a of sentence is to be carefully attended to. There must be no falling off at the end, no abrupt or harsh temination but the sound should swell and grow towards the end, the fullest and most sonorous words being reserved for the conclusion. To effect this we have to see that particles or pronouns or such other unimportant words do not conclude a sentence. The last accent must usually lie upon the last or the last but one syllable. In this connection the most important thing to bear in mind is that there is the danger of sentences having the same monotonous cadence all through, which has a most disagreeable effect upon the ear.

But as has been stated above melody must not be sought after at the sacrifice of precision and perspicuity. Moreover harsh words and sentences judiciously introduced have their own value ; they break the monotony and by contrast set off the beauty of the smooth lines before and after. Cowper was very right in setting his face boldly againt the prevalent fashion of the time of serving a piece of composition, "as a cook does a dead turkey when she fastens the legs of it to a post and draws out all the sinews." "There is a roughness on a plum which nobody who understands fruit would rub off though the phum would he much more polished without it."

The greatest art is to conceal art ; all appearance of an author's affecting harmony is disagreeable. All unmeaning words introduced merely to round off a period or to fill up the melody, *complementa numerorum*, as Cicero calls them, are great blemishes in writing.

(iii) *Paragraphs*—what has been said of sentences applies also to Paragraphs. Sentences should be arranged in the order of *their natural sequences*, so that one should appear to grow out of the other. This order should never be violated merely to make the arrangement smooth and melodious. Cowper prefers the style of Newton's *History* to those of Gibbon and Robertson. "They *sing* and you *say* which, as History is a thing to be said and not sung, is very much to your advantage."

LECTURE X.

II. *Figures of speech.*

"We now pass on the second means of making composition attractive *viz.* the figures of speech."

The expression "Figures of Speech" is sometimes used in a more comprehensive sense so as to include "Figures of Orthography," "Figures of Syntax" as well as as "Figures of Rhetoric." In its wider sense it means any kind of allowable deviation from the usual form: either of the spelling of words, syntactical construction of sentences or literal meanings of expressions.

Figures of orthography and Figures of Syntax are are almost exclusively confined to poetry but the figures of Rhetoric are used in prose also. We shall here take up the "Figures of Rhetoric" and defer the treament of the two other Figures till we come to deal wilh poetical writings. In thls narrower sense the Figures of Speech or Figures of Rhetoric may be defined as deviations from the ordinary forms of Speech, prompted either by passion or imagination. The general effects of the use of the figures of speech are :

(1) *Enrichment of language.*—The power of expression of a language is in a great measure due to the use of figures of speech, particularly to the use of metaphors. Whenever a new object or a new idea is to be named, we consider its likéness to something with which we are familiar and transfer to it the name of the familiar object or idea with proper modifications, *e.g.* the Romans called the elephants "*Luca Bos* (*ox.*)" Three-fourths of our language, indeed, may be said to consist of worn-out metaphors. In no other way can terms be found for the abstract. *Spirit* is itself "the breath," *abstract*, that which is "*drawn apart.*"*

Almost every third word we use in our everyday language is a Trope although many of us would be as

* Sayce's Science of Language Vol. I.

much surprised to learn this as M. Jourdain was when he came to find out that he had spoken *prose* forty years without knowing it. Such common expressions as "hard heart," "clear conscience," "piercing eyes," etc. are figurative.

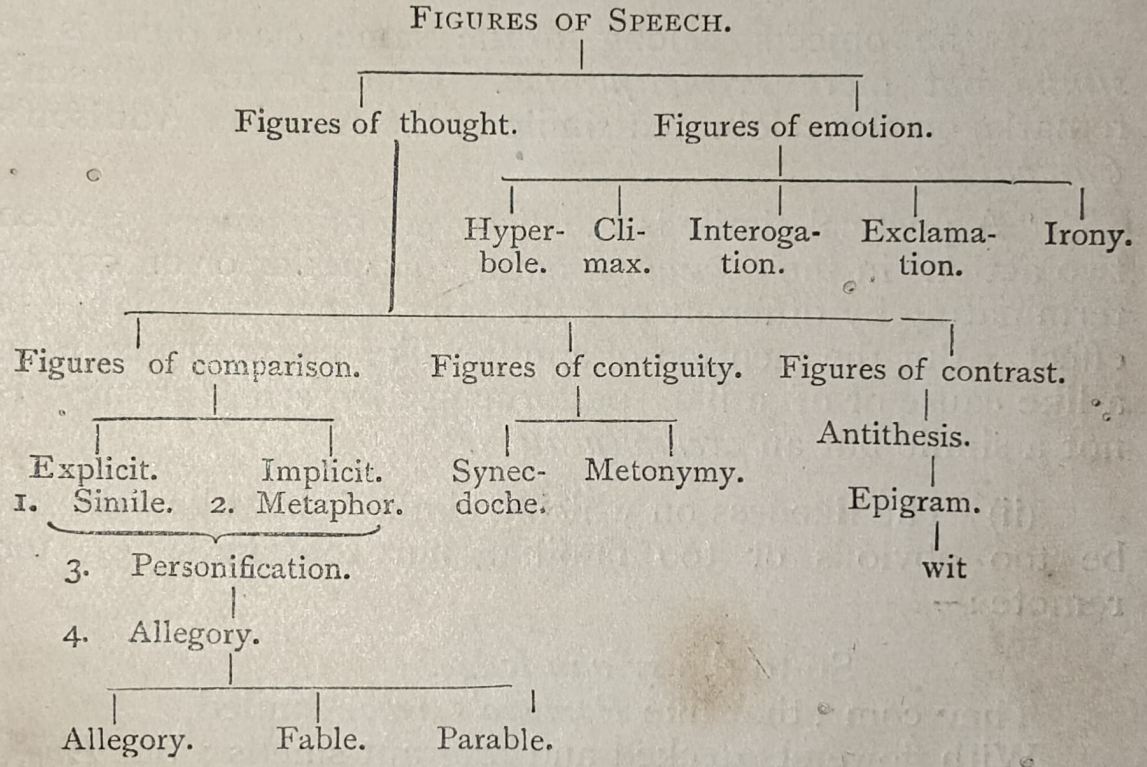
(2) *Dignification of the style* :—"The familiarity of common words to which our ears have become accustomed tends to degrade the style." To lend dignity to it we must use the figures of speech. It is for this reason that the figures are much more common in poetry than in prose. But from this we are not to conclude that the figures of speech constitute the essence of dignity or stateliness of expressions. If the thought be low and the sentiment poor no use of figures of speech however lavish can save the composition from its well-deserved fate of insignificance and meanness. The figures of speech are to thoughts what dresses are to men. Gorgeous dresses always sit ill upon ugly men. On the other hand composition may be made stately and exalted by the sheer force of thought without any use of meretricious ornaments *e.g.* "*The Paradise Regained*" of Milton. *The Loss of the Royal George* of Cowper.

(3) *Enhancement of pleasure.*—This is due to the fact that we see one thing in another, which, as Aristotle tells us, is always agreeable to the mind. Nothing delights imagination more than to trace a similiarity in the midst of diversity and that is what similes and metaphors are constantly placing before us. Novelty is another element of attraction and the figures of speech are always presenting old, familiar things in a new light.

(4) *Removal of obscurity.*—By comparing the unfamiliar to the familiar, by attracting our attention through pleasure, the figures of speech help us in understanding things which would otherwise have been unintelligible. Abstract ideas are mastered only through analogy.

LECTURE XI.

Figures of speech are commonly divided by Rhetoricians into (1) Figures of words or Tropes (2) Figures of thought or figures properly so called. The division is artificial and of no practical use. A more scientific manner of division would be that leased upon Psychological facts. This division may be given in the form of a genealogical tree as follows :—



A. *Figures of thought* :—The essential function of the intellect is *comparison* which may be resorted to either for the purpose of tracing the resemblance (comparison proper) or noticing the difference (contrast) or for the purpose of finding out the relative position of the objects compared (contiguity) *i.e.* Figures of thought may be either (1) Figures of comparison (2) Figures of contiguity or (3) Figures of conrast. Simile and metaphor are concerned with the setting forth of the resemblance one idea bears to another ; metonymy and synecdoche, with the relative position of the objects or ideas with respect to

place or time; and Antithesis and Epigram with the setting off of one idea against the other.

(1). FIGURES OF COMPARISON.—(*a*) *Simile* is formal comparison in which the points of similarity between two objects or ideas are explicitly set forth and the fact is indicated by the words *like* and *as e.g.* Brave as lion; swift as the wind.

RULES.—(i) The objects compared must belong to different species *e.g.* *Hero* to a *Lion*; *old age* to *winter.*

If the objects belong to the same class there is no *simile* but mere *exemplification.* Read Doctor Johnson's remarks on the celebrated simile of the Angel in Addison's *Campaign*:

"A poetical simile is the discovery of likeness between two actions in their general nature dissimilar or of causes terminating by different operations in some resemblance of effect. But the mention of another like consequence from a like cause or of a like performance by a like agency is not a simile but an *exemplification.**

(ii) The likeness on which a simile is based must not be too obvious or too familiar nor too faint or too remote:—

So to the *sylvan lodge.*
They come, that like *Pomona's arbor* smiled,
With flowerets decked and fragrant smells; but *Eve,*
Undeck'd save with herself more lovely fair,
Than *wood-nymph.* *Paradise Lost Bk. V.*

Here the likeness of the *bower in paradise* to *Pomona's arbor* and that of *Eve* to a *wood-nymph* are so obvious that the mention of them by the poet does not produce any great pleasure.

On the other hand, farfetched comparisons are

* Courthrope remarks on it, "This judgment would be unimpeachable if the force of the simile lay solely in the likeness between *Marlborough* and the *Angel* but it is evident that equal stress is to be laid upon the resemblance between the battle and the storm."—*Life of Addison.*

equally unpleasant. This was the prevailing fault of the class of poets dubbed by Johnson as the *metaphysical school* as also that of the modern poets called the *spasmodists*. The following is an example from Cowley :

The fate of Egypt I sustain,
And never feel the dew of rain.
From cloud which in the head appear ;
But all my too much moisture owe,
To overflowings of the heart below.

Compare also what he says of a broken-hearted lover :

Love, alas !
At one first blow did shiver it (*i.e.* the heart) as glass,
Yet nothing can to nothing fall,
Nor any place be empty quite,
Therefore, I think, my breast hath all,
These pieces still, though they do not unite :
Now as broken glasses show,
A hundred lesser faces, so
My rags of heart can like, wish, and adore,
But after me such love can love no more.

Nor should the object of comparion be wholly unfamiliar or new, for in that case, as the aim of such comparison is to *explain* as well as to embellish, we should be guilty of the fallacy of *obscurus per osbscurius*. Some of Tennyson's similes seem to have this fault in a marked manner, *e.g.* his comparison of the flashing of the sword Excalibur to the streamers of the *Northern morn* seen where the *moving isles* collide and crash. See in passing Messrs. Rowe and Webb's Introduction to the *Selections from Tennyson*.

(iii) In compositions of a serious or elevated kind, similes should never be manufactured out of low or mean objects. Some of Homer's similes were objected to on this ground as too homely. But in this connection we should bear in mind that what is looked upon as mean

now might have been considered high and noble in the past. Low comparisons are occasionally resorted to with the deliberate intention of lessening or depreciating the object *e.g.* The comparison of the *fallen angels* to a *herd of goats* by Milton in his Paradise Lost Book V. l. 855 et. seq.

(*b*) *Metaphor* is like simile based upon the resemblance of objects, only in metaphor such resemblance is *implicit* and is not *explicitly* indicated by words like *as* or *like*. Metaphor gives life and strength to description and of all figures of speech comes nearest to painting. Because of the close affinity between similes and metaphors, some of the rules of simile are also applicable to metaphor.

Rules.—1. Metaphors must be suited to the subject. They must be neither too gay nor too sombre ; nor should there be too lavish a use of them in order to force a theme into some degree of elevation which is congruous to it. The last part of the advice should be carefully attended to by young writers who have a natural liking for what is florid and showy. They must always remember that the simplest style is the best style.

(ii) The resemblance on which a metaphor is founded must be clear and perspicuous, not far-fetched nor difficult to discover. On the other hand trite and common place resemblances should always be avoided. A far-fetched metaphor often degenerates into an unpleasant conceit, laboured (*recherché*) and obscure. Cowley and the metaphysical school of poets abounded in this sort of conceits.

(iii) Never construct a period so that one part of it is to be taken literally and the other metaphorically, nor should you allow two or more metaphors to meet on one object. In the former case you have *confusion of figures* in the latter *mixed metaphors* : *e.g.*

> To thee the world its present homage pay,
> The *harvest* early, but mature the *praise*.
>
> *Pope.*

As an illustration of *mixed metaphors* the following

couplet strongly objected to by Dr. Johnson, may be quoted :

> I *bridle* in my struggling muse with pain,
> That a longs to *launch* into a bolder strain.

A metaphor must not be protracted too long. "When we dwell too long upon the resemblance on which the figure is founded and carry it into all its minute circumstances we fatigue the reader by this play of fancy and render our discourse obscure" : *e.g.*

> [Old age] walk thoughtful on the silent shore,
> Of that vast ocean it must sail so soon,
> And put good works on board ; and wait the wind,
> That shortly blows us into world unknown.
>
> Young's *Night Thoughts.*

(v) *Catachresis* is a kind of metaphor in which an epithet applicable to objects of one sense is transferred to those belonging to another, *e.g.* *sweet* sound ; *beautiful* voice.

The resemblance on which a metaphor is based may be expressed by any presentive word. By a noun *e.g.* The Lion Queen ; by an adjective *e.g.* The golden age ; by a verb *e.g.* Pluck from memory a rooted sorrow.

Professor Bain gives an exhaustive list of the sources of figures of resemblance : natural agents, celestral bodies and operations; terrestrial objects on a great scale, minerals and their properties ; vegetation ; animal life ; operations of human industry ; government ; social relations ; medicine ; teaching ; science ; fine art ; religion ; recreations ; historical allusions; customs of nations ; the feelings and operations of the mind.

But briefly we may say that the comparison on which metaphor and simile are based are either between (i) an inanimate object and a rational being (ii) an irrational being and a rational being, (iii) an inanimate object and an irrational being (iv) or between one inanimate object and another.

The metaphor in which irrational beings or inanimate objects are compared to human beings is called *Personal metaphor* which is but another name for the figure *personification.*

(*c*) *Personification* is a protracted *personal metaphor* only with this difference that in it the word indicating the object personified is written with a capital letter whereas in personal metaphors no such distinguishing mark is ever used; and that the object personified is indicated by masculine and feminine pronouns instead of the neuter.

Personification is found in three different stages:

(i) The lowest kind of personification consists in the ascription of some qualities of the living creature to inanimate objects *e.g.* The *raging* sea.

(ii) The next higher kind of personification is that in which inanimate objects are represented as *feeling and acting* like living creatures. This kind of personification is common enough in poetry and has been characterized by Ruskin as the *Pathetic Fallacy.*

> Earth felt the wound; and nature from her seat,
> Sighing through all her works, gave sighs of woe,
> That all was lost. *Milton.*

(iii) In personifications of the third degree an inanimate object or abstract quality is represented as not only feeling and acting, but also as listening and speaking, *e.g.* My native land, good night.

Personification is the result of the natural tendency in man to project his own peculiar notion into the external world. Too lavish a use of it, however, is a fault even in poetry. Critics object to the "grenadier words" of Gray. In prose it should be resorted to with great moderation and handled with great tact; and the writer should take special care not to personify any object which is perfectly destitute of dignity. There is no harm in personifying and apostrophising the *dead body of a friend* but to do the same thing by his *clothes* is ridiculous

(*d*) *Allegory* :—is a protracted personification, and represents one subject by means of another analogous to it. In this wider sense it includes *parables*, *fables* and *allegories* (proper).

(i) *Parables* are the means by which moral lessons are taught in the form of stories in which inanimate objects are the principal actors *e.g.* the parable of the sower and the seed, in the Bible.

(ii) *Fables* are the stories in which the beasts and birds are the principal actors : *e.g.* *Æsop's fables*, *Hitopodesha* (Sanskrit), *Pilpay's fables*, &c.

(iii) *Allegory proper.*—In this abstract qualities are represented as human beings *e.g.* Spenser's *Faerie Queene*, Bunyan's *Pilgrim's Progress.*

In allegories properties of persons are sometime fictitiously represented as attached to things into which they are, as it were, for the time being transformed *e.g.* I am the vine and these are my branches.

In parables and fables there is no such perfect transformation. When Æsop represents the Lion as making love to the maiden he does not describe the king of the beast as transformed into a man, for we find that he still retained his claws which were clipped.*

(*e*) *Apostrophe* :—This consists in the writers turning away from the subject of discourse, to address a person dead or absent or some object personified as if that person or object was actually present before him. This figure, therefore, is very closely allied to personification and like personification should be very seldom used in prose. As examples of *Apostrophe* compare :

"O Jonathan, thou wast slain in thy high place."
"O Earth, Earth, Earth ! cannot my groans pervade
Thy stony heart."

---

* Æsop's fable of the Lion and the Maiden,

(*f*) *Hypallage* or transferred epithet is that figure of speech in which an epithet is transferred from a *person* to an *object* and as such it is but a weaker form of *personification*. Professor Bain, however, regards it as a *figure of contiguity* It is also often classed as a figure of syntax. For examples of this figure compare. "The ploughman plods his *weary* way"; "struck the deep *sorrows* of his lyre."

II. *Figures of contiguity.*

(*a*) *Metonymy.*—is the substitution of one thing for another: *e.g.*

(i) The sign for the object signified *e.g.* *crown* or *sceptre* for *sovereignty.*

(ii) The instrument for the agent *e.g.* [Cromwell] set up Parliaments by the *stroke of his pen* and scattered them with the *breath of his mouth.*"

(iii) The cause for the effect or the effect for the cause, the author for his works: *e.g.* Gray hairs should be respected." "I have finished Vergil."

(iv) *The container* for the thing containued *e.g.* The *kettle* boils,

(*b*) *Synedoche.*—"the understanding of one thing by means of another"—consists in

(i) The substitution of a part for the whole: a limb for a person *e.g.* "All *hands* at work the royal work glows warm."

Dress for person *e.g.* "red coat" for a "soldier."

A prominent circumstance about a person to indicate the person *e.g.* *a fare* meaning "one who uses a cab."

The title of a great man to indicate the great man *e.g.* "The Protector" to disignate "Cromwell." Sometimes also a greatman is designated by the locality he was born in *e.g.* The Stagirite (Aristotle).

An individual to indicate a class *e.g.* A *Daniel* come to Judgment. This kind of Synedoche has a special

name, *Autonomasia.* A definite number is for an indefinite extent or mass or number *e.g. myriad* of stars.

(ii) The substitution of the whole for the part, genus for the species *e.g.* He is a poor creature (man).

(iii) The material for the thing made *e.g.* The *canvass* glows ; a foemen worthy of his *steel.*

(iv) The substitution of the abstract for the concrete and *vice verssâ e.g.* There is a mixture of the *tiger* and the *ape* in the character of a Frenchman."—Voltaire.

" There is in me, I believe, more of the Donne than of the Cowper "—Cowper,

All the *rank* and *fashion* came out to see the sight.

The people's *prayer*, the glad diviner's theme.
The young man's *vision*, the oldman's *dream.*

(v) The use of the *name* of an object to indicate its fame or renown *e.g.* The dreaded *name* of Demogorgon—P.L. Bk. II.

III. *Figures of contrast.*

(*a*) *Antithesis* is the setting off of one idea against another *e.g.* To be a *blessing* and not a *curse.*

The opposition of ideas should we always accompanied and emphasised by the evenly balanced structure of the sentence. *e.g.* A friend *exaggerates* a man's virtues, an enemy his crimes.

Oxymoron or the use of contradictory epithets is a variety of antithesis *e.g.* " Pity dropping soft the the sadly pleasing tears" ; most faultily faultless, iclly regular."

(*b*) *Epigram.*—In it there is a contrast or contradiction between the form of the language and the meaning really conveyed by it. The language is paradoxical, one part of the sentence contradicting the other but the meaning is alway obvious *e.g.* " The *child* is *father* to the man." [Beauty] when *unadorned* is *adorned* the most.

The fewer the words used the more pointed the *epigram* and the more pleasing the effect.

(*c*) *Paronomasia or Pun* is a play upon the different meanings of a word. It can be used only in jest and must be studiously excluded from all serious writings, though Shakespeare has introduced it once or twice in the midst of horors with a view to enhance their effect with a Rembrandt-like grimness. *e.g.* *Macbeth* II. 256.

For examples of pun compare: "When Daniel Purcell was asked tomake a pun on the subject, "the king,"—"The king is no subject," was the prompt rejoinder.

According to Addison, *Spectator*, *61* the reign of king James I was a great age for puns in England.

"The *conundrum* pushes to the utmost limits the playing at cross purposes as with the meanings of words" *e.g.* Name a River of Europe which answers to the question "who's there."—"Iser."

(*d*) *Litotes* is the use of a negative form of expression for the purpose of making a strong affirmation *t.g.* He is no dullard (*i.e.* a very clever man).

Wit which was defined by Coleridge as "the faculty that discovers partial likeness hidden in general diversity" may be conveniently dealt with here, the more so as it principally consists of *epigrams* and *play upon* words, *e.g.* Fuller calls Laud "a man of low stature and *high parts*."

The distinction between *wit* and *humor* has always been a subject of dispute. Humor, says Prof. Bain, is simply the laughable degradation of an object without malice in a genial, kindly good natured way. The best English humorists are Chaucer and Addison for their *humor* is light and playful. Swift and Thackeray's humour almost always leaves a sting behind.

This absence of malice, in humour, referred to by Prof. Bain, is a very uncertain test for what may look absence of malice to a speaker may not appear so to the listener.

LECTURE XII.

(*B*) *Figures of Feelings.*

(1) *Climax* [Gr. Climos = Ladder]. In it the sense rises by successive steps *e.g.*, "Tribulation worketh patience, patience, experience and experience, hope." Climax is also called *Amplification*, *Enumeration* and *Gradation.*

The opposite of *climax* is *Anti-Climax* or *Bathos*; "it signifies a ludicrous descent from the higher to the lower." *e.g.*

Here then, great Anna, whom three realms obey
Dost sometimes *counsel* take and sometimes *tea.*
—*Pope.*

(2) *Periphrasis or circumlocution* is a figure in which the idea is expressed in a round-about manner *e.g.* "He resembleth *the animal that browseth on the thistle* (Ass)."

"Of all the days that's in a week
I dearly love the day—
And that's the day that come betwixt
A Saturday and Monday :—*Carey.*

Euphemism is a kind of Periphrasis. "By it we speak in gentle and favourable terms of some person, object or event which is ordinarily seen in a less pleasing light." The Greeks called the *furies*, the Eumenides (*i.e.*, the good ones), the Black sea, the *Euxine* (the good sea); the old navigators called the Cape of Storms, the *Cape of Good Hope.* "A pure figment of fancy" means "a downright lie."

It may be noted here, in passing, that about the middle of the 16th century there was introduced into England a highly ornate and inflated style which went by the name of *Euphemistic style.* The first English writer to deliberately adopt the style as the vehicle of expression was Lyly. It caught the fancy of the time and so has left its marks on almost every writer of that age Hooker caught the contagion; Spenser was affected by it; nor did Shakespeare with his greatness succeeded in wholly avoiding it. In course of time it attracted to itself the ridicule it richly

deserved and under its scorching glare withered away. For specimens of this kind of style read Shakespare's *Love's Labour Lost* and the speeches of "Sir Piercie Shafton" in Scott's *Monastery*.

(3) *Hyperbole or Exaggeration* is the representation of things as better or worse than they really are This is excusable in poetry but unsuited to prose. In descriptive passages where accuracy is of prime importance it is absolutely out of place.

"They are swifter than eagles and stronger than lions", is a hyperbolical expression which we tolerate in a father as it is natural in him to exaggerate the beauty and bravery of his dead sons.

It is a figure that needs very careful handling. Without proper restraint it becomes mere rant or bombast even in poetry. The tragedies of Dryden are disfigured by an abuse of this figure [See Johnson's *Life of Dryden*.]

(4) *Interrogation*—"This is a rhetorical mode of affirming or denying something more strongly and emphatically than could be done in ordinary language." *e.g.*

"Who is here so base that would be a bondman"?
"Breathes there a man with soul so dead
Who hath never to himself hath said,
This is my own, my Native Land?"—Scott.

(5) *Exclamation* is a strong expression of feeling.

O what a fall was there, my countrymen."
—*Shakespeare.*

(6) "Irony is the figure by which we make damaging remarks about a person or thing in words, which taken literally would imply commendation." The real meaning, of course, is to be gathered from the sneering tone of the speaker.

When that the poor have cried, Cessar hath wept;
Ambition should be made of sterner stuff,
Yet Brutus says he was ambitious
And Brutus is a *honorable* man.—*Shakespeare.*

(7) *Sarcasm* is a bitter expression to insult or hurt

the feelings of another. *e.g.* The insulting remark the Jews made when Christ was crucified "He saved others but could not save himself."

(8) *Prospopœia* or *vision* in which the past or an anticipated future incident is described in the present tense with a view to make it appear as if the incident is actually happening before our eyes. The use of the Present Tense to represent a past incident is called also *Historic Present.*

(9) *Prolepsis or Omission* is a figure by which we pretend to omit what we are really desirous of enforcing: *e.g.* Your idleness, and I might have added if I wished to do you an ill turn, your carelessness, was the cause of failure of the business.

STYLE—From what has been said before it is clear that the aim of composition is to impart knowledge, persuade and please. To secure this aim we have to appeal to the reason or feelings of our readers or audience and make our style perspicuous and attractive. The amount of success attained in this respect may vary as regards the use of argument, appeals to feelings, perspicuity as consisting in the judicious choice of words and proper construtions of sentences, and use of ornaments or figures of speech. The character of the style also depends in a great measure upon the subject chosen.

Note.—A piece of composition is valued for two things—
(*a*) thoughts contained in it,
(*b*) its literary quality.

Thoughts may be impersonal *e.g.*, those of Shakespeare, but the style would always reveal the author; style is always personal. This does not mean that the style reflects individual eccentricity nor that it is synonymous with MANNERISM. No doubt each individual has his own peculiar style yet in maturing this he may get help from the study of the style of others, he may learn how to avoid the commonplace and affectation.

The efforts of an author to impose a *personal character* on his writings lead to *mannerism*—which is a substitution of personal convention for general convention. It represents arrested progress of style for with further study and practise this peculiarity would wear off and the scope would be enlarged.

I. Style with respect to arguments employed is either Forcible or Feeble.

Forcible style is that in which arguments employed are sound and convincing and admirrably adapted to the subject under consideration. *Feeble* style indicates a want of strength of reasoning. Demosthenes is commonly looked upon as a model of *Nervous* or *Forcible* style. There is such a thing, however, as carrying this force or vigour too far often at the sacrifice of the other qualities. The result of this is *harshness* which is found in a marked manner in some of the earliest classics of the English language e.g. Raleigh, Hooker, Milton, &c.

The Force of style will first of all depend upon :—

(1) *The choice of words.* Words with wide connotation *i.e.*, with many associations, make a stronger impression upon the mind than other words. Milton was very happy in this respect. "They are words of enchantment. No sooner are they pronounced than the past is present, the distant near. New forms of beauty start at once into existence, and all the burial places of memory give up their dead." Even his muster-rolls of names had this charm. "Everyone of them is the first link in a long chain of associated ideas * * *. One transports us back to the remote period of history. Another places us among the rural scenes and manners of a distant region. A third evokes all the dear classical recollections of childhood, the school-room, the dog-eared Vergil, the holiday, the prize. A fourth brings before us the splendid phantoms of chivalous Romances, the trophied lists, the embroidered housings, the quaint devices, the haunted forests, the enchanted gardens, the achievements of enamoured knights, and the smiles of rescued princesses."

(2) *Such words and expressions and figures as call up concrete images.* Figurative expressions that have become hackneyed through long use are effete and as such should be looked upon as a hindrance rather than a help to good style. A writer must depend upon the activity of his own imagination for figures."

"Babbling brooks," "murmuring stream," "whistling leaves" are commonplaces.

The classic style depends upon the just balancing of force with elegance. But tastes not only in different country but in the same country in different ages differ. In the Eighteenth Century they gave elegance a higher place than to force. In France Shakespeare was long looked upon as a barbarian. Still this may be accepted as the rule that one is to be balanced against the other so as to produce simplicity. Emotion produces no force unless it is well controlled, unless there is *composure*.

II. Style with respect to feelings may be either *vehement* or *languid*, *pathetic* or *ludicrous*.

Vehement style is the result of wedding sound arguments to strong feelings. It is the style of a writer whose imagination is in a ferment and his passions deeply stirred. "The orations of Demosthenes furnish the full and perfect example of this kind of style." Languid style is, of course, the reverse of vehement style.

Vehement style is a difficult style to manage, for it implies that the writer has kept his passions and imagination well under the control of reason and judgment. A slight loosening of the reins, a little negligence, will drive the writer into wild obscurity.

Pathos in that quality of style which excites tender feelings. It consists of the artistic representation of misery and banishes all that is likely to shock or disgust the mind. Pathos sometimes degenerates into sickly sentimentality *e.g.*, Sterne's *Sentimental Journey* which Carlyle called a piece of "whining, puling, sickly sentimentality." The ludicrous element in style consists of the two elements, wit and humour.

III. Style with respect to perspicuity depends on (*a*) The choice of words (*b*) The structure of the sentence.

(*a*) Style with respect to the choice of words is either *concise* or *diffuse*.

In *concise style* the author expresses himself in the

fewest possible words banishing from his periods all *complementa numerorum* or stop-gap words. This sort of style strikes the fancy and moves the heart.

In *diffuse style* the author does not care how many words he uses. His aim is to unfold his thoughts fully, present his ideas in all possible lights and give all possible help to the reader to understand them. This kind of style is resorted to when the appeal is more to the *understanding* and than to *fancy*.

It may be added that concise style generally consists of short sentences and diffuse style of long ones.

(*b*) Style with respect to the structure of the sentence is either (i) Idiomatic, or (ii) Laboured.

(i) *Idiomatic, Easy, Simple or Natural Style* :—In this style particular care is bestowed on the rules of *purity* and *perspicuity* in the use of words and *unity* and *clearness* in the structure of sentences. An idiomatic style must of course *vary* with the subject from *grave* to *gay* from *lively* to *severe*.

(ii) *The Laboured style* is the reverse of Idiomatic Style. It bears unmistakable marks of effort on the part of the writer or the speaker. In it the sentences are artificial, and the order of words often inverted. However great the pains bestowed by a writer on a piece of composition (and he should spare no pains to make it perfect) the work when it is placed before his reader should not bear any traces of the care bestowed or the labour gone through. It must seem to rise "like an exhalation," spontaneous and perfect.

III. Style with respect to ornament is either (i) Dry or Barren (ii) Plain (iii) Neat (iv) Elegant or Graceful, or (v) Florid. The difference here is one of degree of ornamentation in each.

In the *Dry* or *Barren style* there is a *puritannic* exclusion of all ornaments which makes it unpleasant and tedious. It is tolerable only in didactic subjects but even

there, it is apt to fatigue the reader if it be followed up to any length.

Aristotle, says Blair, is the complete example of Dry style. Books dealing with technical subjects like law, medicine etc. have often this kind of style. Philosophical works have been written occasionally in Dry Style. But Hamilton and Martineau have adopted a very graceful style in their writings.

(ii) *A Plain style* rises one degree above a Dry one "A writer of this kind of style employs very little extraneous ornament of any kind and relies entirely upon his sense and idiomatic expression, for effect." It aims at perspicuity and pursues purity, propriety and precision in its language. It is marked by variety and liveliness [compare *Idiomatic style.*] Best examples of this kind of style are Locke's and Swift's.

(iii) *A Neat style* does not despise beauty of language. But in this style the beauty depends upon the choice of words and a graceful collocation of them rather than on any high efforts of imagination or eloquence. The ornaments employed are chaste and sober and not bright or glittering. This should be the style of sermons and religious discourses.

(iv) *An Elegant or Graceful style* resorts to ornaments but not in excess. An elegant writer is one who pleases the fancy and the ear while he informs the understanding. The best examples of this kind of writers are Addison, Dryden, Pope, Bolingbroke, &c.*

(v) A florid style is that in which the ornaments are too rich and showy or are too lavishly employed. It is a defective style and should be always avoided.

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* Elegance consists in the artistic selection of words. (In literature we are concerned with the connotation of words, in logic with their denotation). It is avoidance of all that is cheap and tawdry, and abhorence of second-hand pathetic fallacy. It requires the writer to maintain a gentlemanly reserve. Peadantry, preciosity and bombast is false elegance. Addison is the type of elegant style. He who would acquire a style familiar not coarse, elegant but not ostentatious should give his days and nights to the study of Addison.

(IV) Style with respect to the subject dealt with is either :—

(1) Simple, (2) Elegant, or (3) Sublime.

(*a*) *A Simple or Natural style* is that which is best adapted to the subject, and is the spontaneous outcome of the heart of the author whose good sense is unperverted, whose taste is unvitiated "The style of an author should bear the image of his mind," says Gibbon. Natural style coincides with neat, and idiomatic style and is best adapted to exposition and description.

(*b*) The *elegant style* is adapted to important subjects which require dignified manner of expression such as history, biography, criticism, politics and morals. For instances of this kind of style refer to Scott, Southey, Irving, Burke and Froude.

(*c*) The *sublime style* is the highest species of composition and consists in expression of grand conceptions respecting sublime objects with *simplicity*, *conciseness* and *strength*. The words employed should be sonorous, the sentences well-constructed and the figures of speech introduced for illustration, most striking. There ought to be nothing superfluous, trivial, or bombastical, *e.g.*, Mllton's Paradise Lost. Trivial subjects dealt with in this style become mock-heroic *e.g.* Pope's *Rape of the Lock*.

LECTURE XIII.

We shall next turn to the different kinds of composition. These are *exposition*, *narration* and *description*. It must, however, be remembered that there is hardly any piece of composition which is either pure *exposition* or *narration* or *description*, but all these are generally found blended together.

I. *Exposition*—"This includes all kinds of lucid explanation ; its object is always to make a given audience understand a given subject." An expositor, therefore, must

have a thorough grasp of his subject and a perfect knowledge of the mental calibre of his audience or reader. He must know also how to adapt his exposition to the time allowed and space allotted.

Exposition is different from *Description.*

The former dives below the surface of a subject to get hold of its underlying principle, the latter confines itself to only the superficial appearance of it. Exposition deals with the abstract and the general. Description with the concrete and the individual. The former appeals chiefly to the understanding, the latter to the senses and imagination.

Character of Exposition.

Exposition is dispassionate, unprejudiced and uncontroversial. Arguments may be used but they do not form a necessary part of exposition. Exposition may be cold, bare and impersonal as a treatise on a technical subject or enlivened by play of fancy, garnished with anecdotes and adorned with illustrations as in the lectures of Huxley, Tyndall or Hamilton. Exposition may deal with an original matter or may deal with materials already known. As discoveries and inventions are of rare occurence, exposition principally concerns itself with the presentation of known materials grouped and interpreted in a new way.

The method of Exposition.

I. *Division* : The subject should be scientifically divided into its component parts, and conclusions drawn from such divisions. This applies to an exhaustive and scientific treatise on a subject *e.g.* A Book on Anatomy. But ordinary essays do not admit of such exhaustive division as they do not aim at such scientific conclusions. But care must be taken to make the division as complete as the nature of the subject will admit ; the writer or speaker must satisfy himself that he has dealt with his subject in all its bearings.

Two logical principles must be borne in mind (*a*) That the parts into which a subject has been divided exclude

each other and do not overlap, that the principle of division is the same throughout. If we divide the Europeans into the English, the Russians, the Roman Catholics, the Socialists &c., we shall produce confusion for the standard of division here is at first the country they inhabit, then their religion and lastly their political theory.

To guard against such cross divisions logic suggests *Dychotomy* but in rhetoric we may without resorting to that unpleasant formality satisfy ourselves by scrutinizing that each division really *divides*.

(*b*) That the sub-divisions combined together make up the subject discussed.

II. *Definition* :—Side by side with division we have definition which according to logic is the setting forth the *genus* and the *differentia*, e.g.

"The Cathedral is a Church (*Genus*) in which a Bishop has his seat" (*Differentia.*) *Genus* is the result of generalization. So Definition is impossible without generalization and generalization is impossible without classification, therefore Definition is closely connected with division or classification.

Definition must not be confined to a single sentence. There must be enough development and iteration to impress it clearly on the audience or the reader.

III. *Compilation of materials collected from various sources.* In this connection bear the following rules in mind :

(*a*) Cite always but quote rarely.

(*b*) Distinguish between facts and opinions, collect facts but reject opinions as a rule.

(*c*) Every now and then try to sum up in the form of a definition what ground has been already covered and what remains to investigate.

(*d*) Avoid wherever possible the chronological method.

(*e*) Try to conform to the following *method* consisting of :—

(1) *Iteration.*—The general principle to be exposited must be stated at least twice : First in a diffuse manner to make us understand and second in a concise way to enable us to remember.

(2) *Obverse iteration.*—The meaning of a proposition will be made much more intelligle if the counter proposition be denied or proved false. To prove that Heat expands bodies we have also to examine the truth of the proposition that cold contracts bodies.

(3) *Exemplification.*—Examples or particular instances must always be used in expounding general principles.

(4) *Illustration*—i.e. the comparison of unfamiliar facts to familiar ones. The more abstract a science the greater is the need of illustration. Similes and metaphors are helpful in this.

(5) *Resume and conclusion*—There should always be a brief summary at the end to enable the reader to have a connected and complete idea of the subject.

IV. Narrative.

History, Biography and Fiction come within this category. History according to De Quincey has three aspects :—(1) *the Narrative*, the dry record of facts (the Dryasdust History), (2) *the Scenical*, consisting of description of scenes, costumes and manners with a view to present a life-like and picturesque image of the incidents or the time, (3) *the Philosophical*, the reasoned evolution of one fact from another.

(1) Character.

(*a*) There should be one main character—one central figure round which other characters are grouped mainly with a view to bring out its lineaments strongly into relief by the play of light and shade of the rest upon it. There should be some body whose story it is.

(*b*) The character should be developed consistently and coherently. In a small story there may not be enough room to show the development at length but the gradations

are to be well-marked and a few significant incidents suggestive of many others should be introduced.

(*c*) Dialogue is one of the means of unfolding the character; and variety in dialogue serves to differentiate the characters. Dialogue also helps the plot toward its *denouement.*

In a dialogue avoid the eternal "Says he" and "Said he"; break the monotomy by introducing such words as *answered*, *replied*, *rejoined*, *ejaculated*, etc.. or words suggestive of the attitude, manner or even character of the speaker: *blurted out*, *stammered forth*, *lisped*, *screamed*, *coldly affirmed*, etc.

Character should be disclosed by words and actions and not in the abstract by the "author." Sometimes it is necessary for the reader to know the *thoughts* of the characters. To expound them by *soliloquies*, and asides or forced dialogues is but a *make-shift.* A very clever plan has been suggested by Meredith viz., the placing of an imaginary person in the midst of the surroundings, under the influence of the *stimuli* which are calculated to produce the thoughts it is intended to describe.

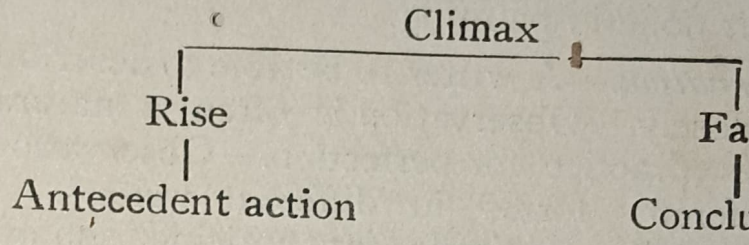
(2) PLOT.

(a) Unity.—This is to be attained by taking care that there is one main character, that the time is limited and that the scenes shift as little as possible. Unity may be preserved my having some of the characters narrate as an episode an incident that took place in a distant country or in the remote past. Unity may be also effectively preserved by the skill of the narrator. A good many strange and unmanageable facts may be united and harmonized in an autobiography or when a third person, not the author, narrates the story. Cf. *Esmond.*

(b) Emphasis.—This is attained when the story rises by degrees into climax. The climax, close, situation or the denouement of a story is not a generalization or a summary but an artistic solution of an action by word or deed. This last scene, the climax, should be present in the mind

of the writer from the very outset so that he may push steadly forward towards it all through the story and finally attain the goal.

(c) Coherence.—The plot should advance to its close by regular stages. In Greek Dramas the stages are marked as follows :



A story may conform to this plan with considerable effect though as regards the *conclusion* that is now almost always left to be inferred by the readers from the preparatory situation introduced towards the close.

Narrative exists in three forms.—

I. History, Biography and autobiography.

II. Novel, Fiction.

(a) Realistic *e.g.* Those of Zola and Daudet and Tolstoi.

(b) Romantic *e.g.* Those of Sir W. Scott, Lytton Collins.

III. Short stories.

V. Description.

No clear line of demarkation can be drawn between *Description* and *Narration.* The one is inseparably connected with the other. Narration is principally concerned with *action,* description with an *object* or a *scene.* But in describing an *object* we are often driven to the necessity of describing the manner of its creation. To describe Robinson Crusoe's hut we have got to say how he made it. But this action—hut-making—has no direct bearing upon the plot. So we may say that in a *narration, action* is the *end* in *description,* it is the *means.*

Description is commonly regarded as the *setting* of the story. But long descriptions hamper instead of helping a story. Description has been called word-painting. But it can have nothing to do with painting. Painting presents an object or scene before the eye, whereas description merely suggest one by association. Sound has a place in description but none in painting.

(a) Observation.—A writer to be able to describe must first observe closely. Observation is often a natural gift but it requires practice for perfection. Observation may exist in different forms in different writers. Some may have a peculiar aptitude for noticing sounds [*e.g.* Wordsworth in whose descriptions the *sound* element preponderates], some again may have peculiar eye for color, [*e.g.* Scott, in whose landscapes the color element preponderates]. A scientist looks for scientific relations, an artist for artistic relations. The cry of a bird suggests to a scientist like Darwin the thought of a sub-species, to a poet like Wordsworth, the solitary depth of woods or the time when the world was an "unsubstantial fairy place." There are again writers, like Tennyson who combine scientific accuracy with artistic selection.

(b) Selection of Details.—Observation furnishes many details of which the writer should make a judicious selection. Such details are to be selected as a help

(i) to suggest a complete image of the object or scene described.

(ii) to make a picture interesting by giving the peculiarities of the locality, that is to say, by enabling the reader to understand the kind of place the scene is laid though they may have no direct bearing upon the end in view. Such details make the description "picturesque." In painting this is called *genre* painting. Under this head we may include "historical allusions" but these are to be introduced "by the way" *e.g.* In describing the scene outside the walls of Delhi where the mutineers slaughtered the British soldiers we may say how the place is one which had witnessed the rise and fall of many kingdoms,

watched many battles that changed dynasties and had one terrible drama enacted on it which curdles the blood in narration.

(iii) And such details as are striking and prominent and as such not calculated to escape the eye of an average observer, though they may not help the reader in forming the impression of the whole or in picturing the locality.

METHOD.

Conciseness is of great value in description. Explanations and comments are worse than useless in it ;—they clog instead of helping it. Conciseness is the result

(1) Of a judicious use of adjectives.

(2) Of the forming of a formal plan in which only the prominent features of an extensive picture are introduced.

Description may be given indirectly in the form

(3) Of a narrative in which a character describes his movements which at the same time describe the scene.

(4) Of a dialogue cleverly managed as in Sterne's Sentimental Journey.

(5) Of the description of the effects of a certain fact or scene (which is to be described) upon the actor *e.g.*

> I moved my lips—The pilot shrieked
> And fell down in a fit ;

(6) Of the description of a scene which often tells us not only what the actor saw but also what he felt. This is the *pathetic fallacy* of Ruskin.

This ' pathetic fallacy " may be resorted to by writers who do not feel as they write. This is trite and insincere Sometimes they feel so much as to fail to see things in their right shape and form. But the highest kind of this quality is attained by those writers only who not only feel truly but see truly at the same time.

Description aims at calling up concrete images. So from description all abstract terms should be excluded. As the precision aimed at in description is the artistic precision and not scientific precision, figures of Speech may occasionally be resorted to.

LECTURE XIV.

POETICAL COMPOSITION.

Poetry may be defined as the concrete and artistic expression of the human mind in emotional and rythmic language.

This definition may be accepted as sufficiently valid to suit our purpose though it may be objected to by the critics on grounds that are nice and unimportant.

Poetry is distinguished from Prose :—

(1) In respect of its substance *i.e.* thoughts and sentiment embodied in it.

(2) In respect of its language.

(3) In respect of its form.

(1) *Poetical matter.*—The chief aim of poetry is to *please*, of prose to *persuade* or *convince* so that Imagination and Emotion are of principal importance in poetry, but in prose they occupy a subordinate position—subordinate to reason and logic. "Impassioned prose," like DeQuincey's, no doubt contains a considerable amount of imagination and emotion, but imagination and emotion are like captive balloons ; they cannot leave the Earth.

(2) *Poetical language*—Inspite of the dictum of Wordsworth that the language of poetry is the same as the language of Prose it is now generally admitted that there is a material difference between the garb of emotion and the garb of reason. Not only this but also, in consideration of the prepondrance of emotion in poetry, and

the exigency of harmony, perhaps of rhyme, a good deal of license is allowed is poetry which would be condemned without hesitation in prose.

The use of antiquated or obsolete words or words coined for the nonce by the author are tolerated in poetry if they help to keep off the commonplace. For the same end, too, certain words have been set apart for the exclusive use of poetry, their synonyms being used in every-day prose : *hue* instead of *color*, *woe* for *sorrow*, *quest* for *search* ; *swain*, *what though*, etc.

As brevity is the essence of poetry greater care must be taken in the choice of words in poetry than in prose. Words should not only be correctly employed but such words are to be chosen as suggest much more than they actually mean—"where more is meant than meets the ear."

Words, too, are often changed in form. These deviations from the usual form or spelling of words are called *Figures of Orthography* and they are :

(i) *Elision* or the cutting out of a letter or syllable from the body of a word. Elision is of three kinds :

(*a*) *Aphaeresis*, in which a letter or syllable is omitted from the beginning of a word *e.g.*, *gin* for *begin*, *Plaint* for *complaint.*

(*b*) *Synocope*, in which a letter or syllable is omitted form the middle of a word *e.g. se'n night* for *seven night*, *lov'd* for *loved.*

(*c*) *Apocope*, in which a letter or syllable is cut off from the end *e.g. morn* for *morning*, *vale* for *valley.*

(ii) *Addition* of a superfluous letter or syllable to a word.

(*a*) *Prosthesis* prefixes an extra letter or syllable *e.g. enchain* for *chain*, *disport* for *sport*, &c.

(*b*) *Paragoge* affixes a letter or syllable *e.g. awaken*, for *awake*, *withouten* for *without.*

(iii) *Synaeresis*—combines two vowels or syllables into one *e.g. Israel*, "That were an ignominy (ignomny) and shame beneath | This downfall.—*Milton.*

(iv) *Diaeresis* is the reverse process; it means the division of one syllable into two *e.g.* zoology. That announc'd the fatal *entrance* (enterance)—*Macbeth.*

The sign of *Diaeresis* is two dots placed on the vowel that is to be sounded, *e.g.* Aërial.

(v) *Tmesis*—separates compounds by introducing a word in between the component parts *e.g.* To God ward.

B. *Structure of the Sentence.* A good deal of license is allowed in the structure of the sentence in poetry. Deviations from the usual syntactical order of words are called *Figures of Syntax* and these are :

(i) *Hyperbaton* is the transposition of the order of words in a sentence *e.g.* "come nymph *demure*," "*Of* this great world both eye and soul."

Sometimes the poet imitates the Latin and Greek modes of construction, *e.g.* Yet (to) their general's voice they all obeyed. The purest ray *serene* (ambidextral adjectives).

(ii) *Pleonasm.*—Though called a figure of speech is really a blemish and should he avoided as much as possible.

(*a*) Ornamental but wholly superfluous epithets *e.g.* sea-girt isle.

(*b*) *Polysyndeton* is the repitition of the conjunction *and e.g.* His power *and* wisdom *and* goodness shine in his works.

The opposite of this figure is *Asyndeton* and it is generally resorted to when the words are alliterative *e.g.* Unknelled, uncoffin'd, unknown; cabbin'd, cribbed, confined.

(iii) *Zeugma*—is another figure of the same kind as pleonasm it is more a blemish than any thing else.

It is due to a change in the construction of a sentence as regards the different parts of it *e.g. Besmeared* with *blood* and parents' *tears* ;

And his altar *breathes.*
Ambrosial *odours* and ambrosial *flowers,*
Our servile offerings ?

See also in this connection *Lecture V.*

(iv) *Enallage* is the use of one part of speech for another e.g. *slow* rises worth by poverty depressed.

(v) *Ellipsis* is the omission of a word or words necessary for the regular or full construction. Some *Ellipses* have been sanctioned by usage *e.g.* "Richard gave it to John and John [gave] to William." Omision of words, however, often makes a sentence ambiguous *e.g.* "The Calvinists dreaded Descartes' philosophy far more than the Catholics."

Words that are frequently omitted in poetry are ;

(*a*) *Articles e.g.* the brink of [the] haunted stream.
(*b*) *Nouns e.g.* Lives there [a man] who loves pain.
(*c*) *Prepositions e.g.* This side [of] nothing.
(*d*) *Antecedents e.g.* [He] who never fasts no banquet ever enjoys.
(*e*) *Relatives e.g.* Is there aught in sleep [that] can charm the wise.
(*f*) *Verbs e.g.* To him thus Satan [replied] ; Angels could [do] no more. Other grammatical rules also are *violated in* poetry with impunity *e g. or—or* for *either—or.* My banks, [*they*] are furnished with bees. "The smith, a mighty man is *he.*"

Over and above these deviations from the common usage, the language of poetry is much more florid than what would be tolerated in prose. The figures of Rhetoric are freely and lavishly used. Even such figures as Hyperbole, Apostrophe &c., hardly ever admitted in prose, occur frequently in poetry.

LECTURE XV.

Poetical form.—Whether versification is an essential element of poetry has been discussed by critics and poets, many maintaining that it from only the "Mechanical accomplishment"; and that poets, must have the "vision, the faculty Divine," that that is the promethean heat" that can animate the dead form of *verses.* There are many poems without versification *e.g.* Macpherson's Ossian and *verses* which are not poetry *e.g.*

Thirty days hath September,
April, June and November,
etc., etc., etc.

History of the poetical form in England.—Anglo-Saxon poetry depended almost absolutely on alliteration, the general rule being that in each couplet the three emphatic words, two in the first line and one in the second must commence with the same consonant or with the same vowel, in which latter case, the initial letters might be, and generally were, different. *e.g.*

(*a*) Thilke that *God Giveth* most
Least *good* their deleth.

(*b*) With *in-wit* and *out-wit*
Ymagynen and studie.

In addition to alliteration Anglo-Saxon Poetry received help from similar consonants at the ends of words *e.g.* Bad led, find bind, &c. These similar consonants in words when not accompanied by similar vowels, form *Half-rhymes* or *Assonance*; when accompanied by similar vowels, *Full-rhymes* or *Consonance.* These half-rhymes and full-rhymes may occur in the same line *e.g.*

(*a*) *Softly* now are *sifting.*
Snows on landscape frozen. (Half-rhyme).

(*b*) Roll, oh roll, for ever ! (half-rhyme).
Rest not *lest* thy wavelets, (full-rhyme).
Sheen as *shining* crystal (half-rhyme).
Shrink and *sink* to darkness (full-rhyme).

The Norman French Conquest changed the character of English poetry by imposing the Romanesque rhyming metre upon it. Alliteration and its allied devices ceased to be regarded as essential requisites of poetry ; but they still continued in existence as a very pleasant form of ornamentation if used in moderation.

The English language, which before long divested itself of almost all inflexions, was very poor in rhyme. England therefore did not prove a congenial soil for rhyming metres. In course of time it degenerated into the Skeltonian verse, for a sample of which *Cf.*

In everything.
Far, far passing,
That I can indite,
Or suffice to write,
Of merry Margerite.

Zeal for rhyme broke out in fantastic freaks : *Acrostics, anagrams, bout Rimes, presentation of object by a mechanical arrangement of rhyming ends of various lengths and such like* absurdities. Small poets naturally revelled in them.

People soon became disgusted with this sort of poetry, the more so as by the Renascence their attention had been directed to the ancient poetry of the Greeks and the Romans which did not rhyme. Great scholars like Ascham and Ben Johnson, men of taste like Sir Philip Sidney and Earl of Surrey thought it would he better if rhymes were banished from the language. Experiments were made in unrhymed *verses*. The Earl of Surrey's translation of the Fourth Eneid was the first example of *blank verse* in English poetry. The *blank verse* was readily seized upon by the dramatists and greatly improved by them through the removal of the end-stopped lines and a

judicious use of the caesura or the pause. It was George Gasoigne who first diverted it from Drama the exclusive persession of which it had become, and used it in writing his *Steel Glass*. It was next taken up by Milton, and enlisted in the service of Epic poetry. Since then it has been handled with great success by some of the greatest English poets and employed by them to serve a variety of purposes. Tennyson wrote his *Idylls*, Wordsworth his didactic poems, Keats his beautiful epics, and Swinburne his tragedies in this verse. Southey wrote his long narrative poem in a peculiar kind of verse which has not any rhyme but consists of endstopped lines which are so rhythmically and melodiously constructed that reading them one does not feel that they are without rhymes.

The following is a specimen of Southey's verification :-

How beautiful is night ;
A dewy freshness, fills the silent air ;
Mist obscures, nor cloud, nor speck, nor stain,
Breaks the serene of heaven ;
In full-orb'd glory yonder moon divine
Rolls through the dark-blue depths,
Beneath her steady ray,
The desert circle spreads,
Like the round ocean girdled with the sky,
How beautiful is night?—*Thalaba.*

Thus much for the blank verse. With the Restoration, Rhymes once more asserted its sway in England. Charles II came back to enjoy his own again bringing with him French taste which he had imbibed in France during his exile ; and his taste now prevailed in England regulating social manners, prescribing a criterion to literature and undermining religion. Rhymes had grown and continued all this while almost unmolested in France and it came back once more to rule England,—and rule it did, in the form of Heroic couplets which played an important part in the poetry of Dryden, became famous for their long-resounding march and energy divine and in the hands of

Pope became a vehicle of expression, melodious and vigorous and of infinite variety, and appeared also in the form of Elegiac verses with alternate rhymes the first experiment in which measure was made by Sir J. Davies in his Nosce Teipsum.* The experiment was followed up by Davenant in his Gondibert and by Dryden in his *Annus Mirabilis* and its possibilities were well-nigh completely realised by Gray in his *Elegy Written in a Country Church-yard.* Too great a zeal is not good either for the zealot or for the thing he is zealous about ; the zeal for rhyme did rhyme no good. Blinded by this doting love for rhyme Dryden had the audacity to tag rhymes to Milton's immortal Epic and bring it on the stage under the name of *the State of Innocence.* Rhyme degenerated and acrostics and anagrams once more became prolific, so that Dyden's advice to Shadwell was not wholly without significance :

> —Chose for thy command
> Some peaceful province in acrostic land ;
> There mayst thou *wings* display or *altars* raise,
> And torture one poor word in thousand ways
>
> —*McFlecknoe.*

Taste cannot remain permanently vitiated. Rhyming in couplets began to pall upon the public taste. Dryden only echoed the public mind when he wrote in the preface to his tragedy, *Aurungzebe*, that "he had now another taste of wit and was growing weary of his long-loved mistress, Rhyme." The first indication of this growing distate for rhyme appeared in the form of liking for Horatian and Pindaric odes written in irregular metre. Collins made an experiment with non-rhyming lines in his

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* This is what Southey says, and he is right in adding that it was Davies who gave "completeness" to the "Eligiac stanzas." But more than 50 years before *Nosce Teipsum* was published (1599) the Earl of Surrery (D. 1547) had addressed a series of eligiac stanzas to the Fair Geraldine. See *Courthrope's History of English Poetry* Vol. I, Chapter IV.

Ode to Evening which proved a complete success. A reaction against this slavish love of rhyme, of melodious metre even at the sacrifice of sense and vigour, soon set in. Love of Nature, revival of old English poetry, study of German literature, the incipient democratic and revolutionary spirit that made men impatient of restraint—were some of the causes of the reaction; and Gray, Collins, Thompson Cowper were its harbingers. Endless variety now marked the metrical structure of English poetry. Shackles of rhyme fell off when the revolutionary spirit of the time questioned the utility not only of rhyme but of the metrical form itself. But rhyme was not banished from poetry;—men of the 19th century had grown wiser than their predecessors of the 17th century. Science had taught them that there was nothing but had its use when properly employed. Even lightning has its utility, and they treated rhyme as they had treated lightning—pressed it into their service. Rhyme no longer is the Queen of poetry but only a hand-maiden of the Muse.

Analysis of Poetical Composition—In prose writings the unit of composition is a sentence, in poetical composition the unit is a *line or verse.* A *distich or couplet* consists of 2 lines or verses and a *quartrain* of four such lines. Half a verse is called a *Hemistich.* As prose writings are divided into *Paragraphs* so poems are divided into *stanzas* or *staves.*

(B) *Poetical form: what does it depend upon.*—Poetical form has for its component elements—

(1) Rhythm. (2) Caesura or the pause and (3) metre, and (4) occasionally *Rhyme.*

LECTURE XVI.

RHYTHM.

The Venerable Bede attempted to define *Rhythm* as "a modulated composition of words, not according to the laws of metre, but adapted in the number of syllables to the judgment of the ear." But this is not very clear. In fact Rhythm like a good many simple unanalysable things cannot be defined. Though we cannot specify exactly what it is we may give some idea of *what it does*. It gives unity, compactness, and beauty to language; it gives a harmony of speech with things or thoughts. Bede therefore, was right in supposing that it depends upon "the judgment of the ear." But different nations have different "ears;" notion of rhythm of one nation differs from that of another. It is a national heritage—and is not capable of transplantation from one nation to another as metre is. The Norman French conquerors imposed their own *metre* upon the English but the English *rhythm* remained unaffected.

Rhythm is not the peculiar possession of poetry, it pervades prose also, and has there been dealt with under the head of *harmony*. Prose rhythm is not metre; *e.g.*

Woe to him that buildeth a town with blood and establisheth a city by iniquity—*Habakkuk* ii. 12.

METRE.

Although, for want of native terms, we employ Latin and Greek designations to indicate the various kinds of metre and their accessories, yet the essence of English metre is entirely different from that of the classical language. In them *quantity i.e.* the duration of sound as regards different syllables was the basis but in English, it is the *accent* or the *pitch* or *intensity* of a vowel sound in a syllable that forms the essential element. Classical metre was *quantitative*, the English metre is *accentual*. The

difference between the two methods may be illustrated by the word "seeing" which in Latin would be a short syllable followed by a long one but in English it would be a long syllable followed by a short one.

Metre, like all elementary facts, is difficult to define But a work-a-day definition may be given of it in the words of Dr. Latham. "Metre is the recurrence, within certain intervals, of syllables similarly affected (accented)."

As has been stated above the unit of poetical composition is a line or verse. Each line is divided into a certain number of groups of two or three syllables. Each such group is called a "*foot e.g.* Thĕ dūmb | shăll sīng | ; Līvĕly | .

Metre varies (i) according to the number of *feet* in each line *e.g. monometer* (of one foot). *Dimeter* (of two feet), *Trimeter*, *Tetrameter*, *Pentameter*, and *Hexameter*. Lines consisting of 7 or 8 feet are new broken up each into two lines of 3 and 4 feet respectively, so that *Heptameter* and *Octometer* are reduced to *Tetrameter* and *Trimeter*.

(ii) According to the number of syllables in each *foot*. This may be either two or three and the metre accordingly is either *Disssyllabic* or *Trisyllabic e.g.* Dĕfend | vīr tŭ oŭs | .

(iii) According to the position of the accented syllable in the foot. This *fundamentum divisionis* gives rise to 8 different kinds of measure of which 4 are Dissyllabic and 4 Trisyllabic.

Dissyllabic Measure :	Trisyllabic Measures :
Iambic metre *e.g.* dĕfend. (⏑ —)	Dactyllic metre *e.g.* Vīrtŭoŭs
Trochaic metre *e.g.* noble (— ⏑)	Amphibrachic Do. *e.g.*
Spondaic metre *e g.* văin man (— —)	cŏntēntmĕnt
Pyrrhic metre *e.g.* ŏn ă (⏑ ⏑)	Anapœstic Do. *eg.* Intĕrcēde
	Tribrachie Do. *e.g.* mĭsĕrable.

N.B.—The signs — ⏑, called *macron* and *breve*, indicate that the vowels over which they are placed are

either *long* or *short* and *so* also mean, from the English point of view, that the syllables in which the vowels are, are either long or short.

Of these 8 kinds of measures the most frequently used are the Iambic and the Trochaïc ; the next in degree are the Anapaest and Dactyl. The rest are only occasionally resorted to, to bring about variety in these four measures.

I. *Iambic metre*—Iambic *Monometer* and *Dimeter* are only occasionally used with other metres by way of introducing variety *e.g.*

No !—'Tīs | ă făst | tō dōle |
Thy sheaf | of wheat.
Ănd mēat |
Unto the hungry soul

And Wĭth rā | vĭshēd eārs |
Thĕ mōn | ărch heārs
Ăs sūmes | thĕ gōd |
Af fēcts | tŏ nōd.

i. *Iambic Trimeter* is not extensively used, but occasionally it forms entire hymns : *e.g.*

Thy way | not mine | O Lord
How ev | er dark | it be ;
Lead me | by Thine | own hand,
Chōose out | the path | for me

Sometimes it contains an additional syllable *e.g.*

Ye thir | ty no | ble na | *tions*,
Con fēd | ēr ăte | ĭn ōne,

Thăt kēēp | yŏur stār | rў sta | *tions*.
Aroúnd | the west—ĕrn sŭn.

ii. Some times in a trimetrical stanza of four lines the third line is a Tetrametre. This metre is called the *short metre*, *the hymn metre* or *Poulter's measure*.

Iambic Tetrametre is a favourite metre with the

English poets, Gay's *Fables*, Butler's *Hudibras*, Byron's lyrics, and Scotts' poems are written in this metre. In *Butler* it sometimes has an extra-syllable *e.g.*

Hĕ wās | in Log | ĭc ā | great crit | *ic.*
Profound | ly skilld | in an | a lyt | *ic.*

Iambic Octometer is now written in this way.

Stanzas of eight lines written in Tetrameter with alternate rhymes form *Elegiac Iambic Tetrameter.*

When silent time with lightly foot,
Had lead on thirty years
Brought again my native land,
Wi' many hopes and fears.

Stanzas of four lines (each containing four Iambuses), with alternate rhymes are called the Long metre.

Tetrameter often alternates with Trimetrical lines in Stanzas of 4 lines with alternate rhymes. This is really the breaking up of old Heptameter used by Chapman in his translation of the Iliad and by Macaulay in his *Ivry*. It is the common metre of ballad poetry *e.g. Chevy Chase*, as also of Psalms and hymns.

iv. *Iambic Pentameter* is commonly called the Heroic or Epic measure. It is the most dignified of English verse and is much used, with or without rhyme, in Epic compositions *e.g. The Paradise Lost, Pope's Translation of the Iliad*, in *Drama e.g.* Sakespeare's Dramas (in blank verse), Dryden's Tragedies (Rhyming), in *Descriptive poems e.g.* Thomson's *Seasons* (Blank verse), Goldsmith's *Deserted Village* (rhyming) and *in Satires e.g.* Dryden's *Mac Flecknoe*, Pope's *Dunciad* and Byron's *English Bards* (all rhyming).

Elegiac Stanzas are composed of four lines each, written in this metre with alternate rhymes.

Iambic Hexametre called also Alexandrine because the metre was originally used by the French in the *Gestes of Alisandre.* It is of French origin and, says Cowper,

suits no ear but a French one. Drayton's "*Polyolbion*" is written in this metre. It is now rarely used except in the Spenserian stanza or to close a period of heroic rhyme. This was often used by Pope in his Translations.

Various kinds of stanzas in *Iambic metre.*

(1) *The Heroic couplet* consists of two decasyllabic lines rhyming together. Pope's longer poems, Goldsmith's *Traveller* and *Deserted village*, Johnson's *London* and *the Vanity of the Human Wishes*, Cowper's *Tirocinium* Crabbe's *Village*, Elliot's *Excursion.*

(2) *Triplets* and *three-lined stanzas*,—Triplets were freely used by Dryden and Pope in their long poems in heroic metre with a view to bring about variety. The practice has however, been condemned both by Johnson and Swift.

Francis Quarles wrote his *Shortness of Life* in three-lined stanzas *e.g.*

> And what is life? a weary pilgrimage,
> Whose glory in one day doth fill the stage.
> With childhood, manhood and decrepitage.

(3) Elegiac stanzas or quartrains consist of four decasyllabic lines with alternate rhymes *e.g.* Sir John Davies, *Nosce Teipsum*, Davenants *Gondibert*, Dryden's *Annus Mirabils*, Gray's *Elegy*, &c.

(4) *Terza rima.*—This was the rhyme of the ancient Troubadours—the minstrels of the Southern Europe as distinguished from the Trouveres the minstrels of the north of France—which was adopted by the Italians and from the Italians borrowed by the English admirers of the Italian literature like Wyatt and Surrey. It is famous as the metre in which Dante wrote his *Divina Comedia* and in which Cary translated it into English. Byron's *Prophecy of Dante* was written in this metre which consists of three decasyllabic lines with alternate rhymes.

Varieties of four-lined stanzas :

(*a*) *The Long measure*—a quartrain with alternate rhymes, each line consisting of four Iambuses.

(*b*) *The common or choral measure*—Is a quartrain of (8) and (6) with alternate rhymes.

(*c*) *The short measure* is a quartrain of sixes with a third line of 8 syllables.

(5) *The five-line stanza* :—This is really a modification of the Chaucerian Hepastitch described below and was resorted to by Lydgate in his *Story of Thebes*. The formula for it is *abbcc*. e.g.

This he lay to the larke song,
With notes new a high up in the ayr.
The glade morrowe high rody and rightayr,
Phebus also casting up his beames
The heghe hylles gilt with his streames.

(6) *The six-line stanzas*—Consists of an elegiac quartrain rounded off with a heroic couplet ; the formula of rhyme is *abab cc e.g.* Southwell's *Times go by Turns* :

The sea of fortune doth not overflow,
She draws her favours to the lowest ebb,
Her time hath equal times to come and go
Her loom doth weave the fine and coarsets web
No Joy so great but runneth to an end,
No hap so hard but may in time amend.

(7) *The Chaucerian Hepastich*—consists of six decasyllabic lines with alternate rhymes and a seventh line of the same length rhyming with the sixth. This is also called "Rime Royal." It is supposed to have been first invented by the French Poet Machault and borrowed by Chaucer. It was a great favourite of the English poets till the time of Elizabeth. Lydgate and Hoccleve imitated it, King James I. of Scotland stamped it with royal prestige. Wyatt adopted and Sackville made it famous in his Induction to the *Mirror for Magistrates*.

(8) *The Ottava Rima*—or the eight-lined decasyllabic stanza. It is the heroic metre of the Italians in which

Tasso and Ariosto wrote. It has three rhymes *ab, ab, ab, cc.* This kind of stanza is of very rare occurrence in English. The chief example in modern times is Byron's *Don Juan.*

(9) *The Hallelujah metre* :—Consists of four Iambic Trimeters and four Iambic dimeters, *e.g.*

So ! the angelic bands
In full assembly meet,
To wait his comands
And worship at his feet

Joyful they come
And wing their way
From realms of day
To such a tomb.

(10) *The Spenserian stanza* :—This is a modification of the Ottava rima effected by the addition of a ninth line which is an Alexandrine. The inventor is Edmund Spenser, the poet of the *Faerie Queene.* The formula is *ab ab bc bcc.* Among the imitators of the Spenserian stanza the most noteworthy are *Thomson* in his *Castle of Indolence, Beattie* in his *Ministrel, Burns* in his *Cotter's Saturday Night, Byron* in his *Childe Harold's Pilgrimage* and *Shelley* in his *Adonais.*

Giles and Phineas Fletcher introduced a further modification. Their *Purple Island* was written in eight line stanzas the last of which was an Alexandrine. The formula is *ab ab bc cc.*

Another variety of nine line stanzas was used by Chaucer in his *Queen Anelyda* and *False Arcyte.* The rhymes were disposed as follows *a a ba ab ba a.*

(11) *The Sonnet or 14 line stanza*—is a short poem of 14 decasyllabic lines in Iambic metre. It is divided into two parts of eight and six lines respectively and these are supposed to represent the in-rush and flow-back of a wave on a sandy shore. One principal characteristic is that it should contain one thought and one thought only. The sonnet originally flourished in Italy and was

introduced into England about the middle of the Sixteenth Century. The sonnet is either regular or irregular :

(i) *Regular Sonnet* is a small stanza divided into three quartrains with alternate rhymes clinched at the end by a couplet. This is the way in which Shakespeare's Sonnets were written. The formula of the rhymes may thus be given as *ab ab cd cd cf cf gg.*

(ii) *Irregular Sonnet.*

(a) Petrarchean, the formula is *abba, abba, cd, cd, cd.*

(b) Miltonic, the formula is *abba, abba, cd, cc, cc.*

(c) Drummond's.....abba, abba, cd cd cc.

(d) Wordsworthian.....abba, abba, cacdcd

Wodrworth, Keats and Rossetti are the principal Sonnet-writers of the modern times.

LECTURE XVII.

II. *Trochaic metre*—In respect of the position of the accents this metre is just the opposite of the Iambic metre. "It is adapted to lively and cheerful subjects as well as those that are devotional."

i. *Monometre* e.g.—

Turning
Burning
Changing
Ranging

Full of quiet and full of love

—Addision's Opera, *Rosamond.*

ii. *Diamond* e.g.

Heads stand | weeping
Flocks are | sleeping
Nymphs back | creeping.

Shakespeare's *Passionate Pilgrim.*

or Rich the | trea sure.
Sweet the | pleasure—*Dryden.*

iii. *Trimeter & tetrameter.*

Nōw ˘they | ¯stood ˘con | foūndēd |
While the | bat tle | sounded |

But the more common form is that with an extra syllable *e.g.*

Whēn ˘the | ¯Brĭtish | ˘warĭōr | Qŭeen
Bleed ing | from the | Ro man | rods—*Cowper.*

Sometimes the four-footed line is made to alternate with a three footed one in a fourlined stanza. [see *ante*] *e.g.*

Tēll ˘me | nōt ĭn | mōurn fūl | numb ĕrs.
Līfe ĭs | būt ăn | ēmpty˘ | *dream.*

iv. *Trochaic Pentameter and Hexameter are* neither very common nor very melodious. Hexameter couplets are often divided into stanzas of 4 lines of 6 and 5 syllables in alternate lines. These are called the *trochaic elevens* of our hymns. Trochaic heptameter and octometer, catalectic or complete, are equally rare. Tennyson's *Locksley Hall*, Poe's *Raven* and Longfellows *Belfry of Bruges* are written in *Trochaic Octometer.*

III. *The Spondee and Pyrrhic* are occasionally used for breaking monotony in the Iambic or Trochaic metre or for the purpose of making the sound an echo to the sense. Whole lines are never composed in these metres.

IV. Of the Trisyllabic variations the most common are the *Anapaest* and the *Dactyl.*

In anapaestic metre (˘ ˘ ¯) the last syllable is accented and the rhymes are generally *single.* In Trochee it is different as the last syllable is unaccented a final hypermetrical long syllable is generally introduced and double rhymes for the sake of melody and rhythm are commonly resorted to.

i. *Anapæstic* monometer is very rare. *e.g.*

'Tĭs ĭn rāin
They com plain,

The Dimeter too is not much used; but it may be found in some of the beautiful songs of Scott and Moore and in the lyrics of Shelley with dissyllabic variations: *e.g.*

Ăll oŭr lā | bŏur mŭst fāil
If the wick | ed pre vail

With an unaccented syllable added. *e.g.*

Hĕ ĭs gōne | ŏn thĕ mōun | taĭn
He is lost | to the for | est
Like a sum | mer dried foun | tain
When our need | was the sor | est—Scott.

and also with dissyllabic variations

'Tis the last | rose of sum | mer
Left bloom | ing a-lone |
All her love | ly com pan | ion
Are fad | ed and gone. | —Moore.

Also:

Hail to the | blithe spirit
Bird thou | never wert
That from heaven | or near it
Pourest | thy full heart.—Shelley.

ii. *Anapæstic Trimeter* is very common: *e.g.*

I am mon | arch of all | I survey,
My right | there is none | to dis pute.—Cowper.

From the above it would appear that a syllable is often omitted from the first foot.

iii. *Anapæstic Tetrameter* e.g.

'Tis a sight | to en gage | me if any | thing can
To muse | on the per | ish ing plea | sures of man
—*Cowper.*

Tetrameter is sometimes made to alternate with Trimeter and an Iambus substituted for an Anapæst *e.g.*

Nŏt ă drūm | wăs heārd | nŏt ā fū | nĕr ăl nōte
As his corpse | to the ram | part we hur—*ried.*

N.B.—The second line is hyper-metrical.

In Anapæstic measures longer lines than Pentameters are very rarely found, probably because in that case too many syllables would thus have been crowded together in one line much to the difficulty and discomfort of the reader.

V. *Dactyllic metre* (–⏑⏑) the converse of the Anapœstic metre is of much rarer occurence than the latter.

1. *Monometer* rarely occurs alone ; they are found alternating with *Dimeter* e.g.

One ⏑ moreūn | fōr ⏑ tu nāte

Wēăry ⏑ of ⏑ | breath
Rash ly im | por tu nate
Gone to her | death—*Hood's Bridge of Sighs.*

N.B.—Every even line consists of a second foot of one syllable only.

Scott appropriated this measure to mourning *e.g.*

Pib roch O' | Donuil Dhu
Pibroch O' | *Donuil*
Wake thy wild | voice a new
Summon clan | *Conuil.*

The structure of this is almost the same as that of the above; only the last foot of the even line in this is dissyllabic.

Trimeter e.g.

Mērrĭly | mērrĭly | shāll Ĭ lĭve | *now*
Under the | blossom that | hangs on the | *bough.*

Trimeter often alternates with Dimeter e.g :—

Bird of the | wild er ness
Blithe some and | cum ber less

Light be thy | ma tin o'er | moor land and | lea—
Hogg's *Skylark*

Tetrameter

Weary way | wanderer | languid and | sick at heart
Travelling | pain fully | over the | rugged road—
Southey.

Dactyllic *pentameter* and *hexameter* are very rare; Longfellow's *Evangeline* is the well-known poem which is written in *Dactyllic hexameter.*

This is the | forest pri | me val.
But | where are the | hearts that hen | eath it
But the last foot is a Trochee

Amphibrach as a regular metre is rare but common *Dactyllic* or *Anapæstic* lines may be read as *Amphibrachs.*

It must be noted by the student that poems particularly if they be of some length can never confine themselves to only one kind metre: (1) because it would not be practicable (2) it would produce monotony. So that different metres are found combined and these combinations are almost endless. Besides combinations of different metres in a single poem, hypermetrical lines are also commonly introduced to produce variety or imitative harmony.

Unsymmetrical English verses :—(1) In the examples of different metres quoted above the verses are *symmetrical* i.e. the syllables in each line are a multiple of the number of its accents. There are, however, many verses in English to which this rule does not apply, *e.g.*

In the yéar of Jesús díed for mén.
Eíghteén hund'red yéars and tén.

Coleridge introduced a kind of versification, which has been adopted by Byron in some of his poems, in which only the number of accents regularly recurring are taken into account, the unaccented syllables are completely left out, *e.g.*

"There ís no wínd enoúgh to twíst
The oné red leáf the lást of its clán."

(2) Verses after the classical method of accentuation. Though, as has been stated above, classical poetry is based upon an entirely different basis yet various attempts have been made by the admirers of classical poetry to imitate it in their English poems. Marvel, Cowley, Watts and Southey wrote English *Sapphics i.e.* poems the versification of which was an imitation of the metre of Sapho, the famous poetess of Greece. This metre was also imitated by Horace in his Odes. The following may be quoted as a specimen :

A bleeding head, where they begun
Did fright the architects to run ;
And yet in that the state
Foresaw its happy fate.

Longfellow and Tennyson made experiments in *hexameter* but none of them can be said to have achieved any great success.

(3) And lastly I shall make a few remarks on what I call " the foppery of metrical composition."

(a) Lipogrammatic Compositions—Lipogram is the reverse of alliteration. In it a certain letter is studiously excluded. An ancient poetaster [Trephiodorus] made himself notorious by paraphrasing the entire Odyssey by omitting one letter from each book, *i.e.* A from the first book, B from the second and so on. Lope de Vega, the great Spanish poet and dramatist condescended to this conceit and Yriarte, a Portuguese poet highly commended the practice.

(b) Rhombic and other measures—'To this style of poetry," writes Puttenham, " there are no limits ; and some old and judicious guides give rules for composing beautiful verses in the shapes of eggs, turbots, fuzees and lozenges." For more detailed description of this kind of poetry see *Spectator No. 88.* The following will serve as a specimen of this kind of Poetry :

Thy tender age in sorrow did begin.
And still with sickness and shame
Thou didst so punish sin
That I became
Most thin
With thee
Let me combine
And feel this day thy victory
For if I imp *my wing on thine*
Affliction shall advance the flight in me.
Herbert's *Easterwing.*

N.B.—Of course the poem by its shape was intended to represent the wing of a bird.

(c) Acrostick..." Is nothing but the name or title of a person or thing made out of the initial letters of several verses and by that means written after the manner of the Chinese in a perpendicular line. This is *Simple Acrostics.* In compound Acrostics the principal letters stand two or three deep." For a specimen see the following quotation from Sir J. Davies *Hymns to Astraea* [Elizabeth] which consist of 26 pieces the initial letters of each of which form the words *Elizabeth Regina.*

E very night from Ev'n to morn
L ove's chorister amongst the thorn
I s now so sweet a singer ;
S o sweet as for her song I scorn
A pollo's voice and finger
B ut nightingale with you delight
E ver to watch the starry night
T ell all the stars in heaven
H even never had a star so bright
A s now on earth is given
R oyal Astrœa makes our day,
E ternal with her beams, nor may
G ross darkness overcome her,
I now perceive why some do write
N o country hath so short a night
A s England hath in summer.

(d) Anagram is the change of a word or phrase by the transposition of its letters e.g. *Galenus* becomes *Angelus; Benlowes, Benevolus.* The name of the celebrated Attorney General of Charles I, William Noy gave rise to the anagram *I moyl in law.* Horatio Nelson was by Dr. Burney turned into Honor est a Nile (honor is from the Nile). Many *nom de plumes* have been manufactured in this way. *Calvinus* became *Alcuinus,* Francis Rabelais, *Alcofribus Nasier* Bryan Walter Proctor, *Barry Cornwall,* Arouet *e.j. i.e.* the younger, became *Voltaire.* This kind of foolish jugglery, however, is not confined to poetry.

(4) *Cæsura or the Division* is the variable pause which occurs in a verse dividing it into two parts, and, rarely, into three. They are placed between one word and another and often, though not always, correspond with the pauses in the sense.

The most appropriate of all place for the caesura in Iambic metres is after the 2nd or the 3rd foot *i.e.* after the 4th or 6th syllable. But the occurrence of the pause after the same foot line after line would produce monotony so that it is necessary to shift it as often as possible. This variation is most important in Blank verse. But for this it would degenerate into monotonous declamation. Milton has shown wonderful skill in the handling of the pause. He has introduced it in every part of the verse as will appear from the extract quoted below :—

There with the year
Seasons return. | But not to me returns
Day, | or the sweet approach of even or morn.

Again :—

Yet not the more
Cease | to wander—where the muses haunt
Clear spring | or shady grove | or sunny hill
Smit with the love of sacred songs | but chief
Thee Sion | and the flowery brooks beneath,
That washed thy hallowed feet | and warbling
Nightly I visit. [flow

The pause has been placed in the above two extracts after the 1st syllable, 1st foot, 2nd foot, 3rd foot, 4th foot and at the close of the line respectively. It is interesting to compare Milton's management of the Caesura with that of Tennyson and Browning: Prof. Mayer points out that Tennyson and Browning have more lines, as compared to Milton, with the final but without the internal pause; some what fewer with the internal but without the final pause and about the same number without any pause at all. The favorite position of Milton for locating his pause is the 6th syllable, Tennyson's favourite position is the 4th and Browning's after the 5th or 7th.

It may be generally observed that if the pause be placed

(*a*) after the 2nd foot, the line has a lively and spirited character given to it *e.g.* Her lively looks! a sprightly mind disclose.—*Pope.*

(*b*) after the 5th Syllable the line has a smooth and flowing air rather than briskness *e.g.*

Eternal Sunshine | of the spotless mind

(*c*) after the 3rd foot, it gives the line a solemn and stately air *e.g.*

The wrath of Peleus's son | a direful spring.
Of all the Greecian woes | O goddess sing.

LECTURE XVIII.

Rhyme—Rhyme is a word of Gothic stock in a Greek garb. The spelling given to it is the result of false analogy with the Greek word *rhythmos*. The proper spelling should be *rim* or *rime*.

Rhymes has been often supposed to have originated in the monkish poetry of the Middle Ages, as a specimen

of which may be quoted the famous *Dies Irae* of Celano (13th century A. D.)

Dies Irae, Dies illa
Solvet Saeclum in flavilla
Teste David cum Sybilla.
[On that Day, that Day of ire
Saith the king of wisdom's Sire
Earth shall melt with fervent fire]

Sometimes, too, the invention has been ascribed to the celtic bards but these theories rest on very slender grounds.* Rhyme seems to have been the spontaneons fruit of the love of alliteration and other coincidences among the nations of the world. The English rhymes must have originated from such partiality for alliteration &c. among the Teutonic tribes. But the rugged Teutonic languages did not prove a congenial soil for its growth so that it betook itself to the countries of the Romanesque languages where the prolixity of inflexions helped it to grow and flourish.

Rhyming poetry was introduced into England some time between 1200 and 1300 A.D. It could not have been introduced all on a sudden but was gradually spread first in the south and then in the north. The introduction was due principally to the exertions of the Norman French Conquerors. At first the English poets wavered between rhyme and alliteration, but before long alliteration passed out of fashion and rhyme became the dominant form.† It maintained its power till in the 16th century the admirers of classical poetry condemned it as a barbarous invention. Sir J. Cheke, Roger Ascham, Campion and Milton were its most zealous oponents. Daniel was the only literary man who put forward a defence. But inspite of a temporary loss of favour rhyme soon asserted its power, and bravely maintained its place, and will do so to the end of the chapter.

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* Disraeli's *Amenities of Literature* vol II.
† Saintsburys History of English Prosody Vol. I. Appendix II.

Rhymes are similar sounds occurring in different parts of a line of poetry. These similar sounds may consist of*.

I. Half-rhymes { (1) Similar consonants with different vowels. (2) Similar vowels with different consonants.

II. Full-rhymes { (3) Similar vowels and consonants *i.e.* Similar single syllables. (4) Two or more syllables having similar sounds.

III. *Half-rhymes.*

(1) Similar consonants with different vowels :

(*a Alliterations*, when these consonants occur as initial letters of words *e.g.* But home he hasted with furious heat.

(*b*) *Half-rhymes* (proper) when they occur at the ends of words *e.g.* cra*d*-le*d* earth hath *laid* her.

(*c*) *Assonance* is the use of the same vowel in different frameworks of consonats *e.g. feel and need, make and shape.* Assonance is the peculiar growth of the Spanish Literature and requires a subtle ear to notice it. In English Poetry it is very rarely used.

The word *Assonance* in English poetry does not possess this peculiar sense. It means "Similarity of sounds" generally. Sometimes it is used us an equivalent of half-rhyme *e.g.* "Even to *tip-most* lance and *top-most* helm," See Rowe and Webb's *Introduction to Tennyson's Poetry.*

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* Campion in his *Observations on the Art of English Poesie* calls it "the childish tiltilation of rime" and thinks that this "vulgar and artificial custom of riming hath deterred many excellent wits from the exercise of English poetry." Ben Jonson invokes a curse on the inventor of rhymes.

He that first invented thee
May his joints tormented be
Cramp'd for ever.

Roger Ascham called it "a Gothick Barbarism.

IV. *Line Rhymes* in which the rhyming words occur in one and the same line. Line Rhymes are either.

(1) *Middle Rhymes* : when a line is divided into two halves and the last words of the two rhyme together : *e.g.*

The ice mast *high* came floating *by*
As green as emerald.—Coleridge.
I bring fresh *showers* for the thirsting *flowers*
—Shelley.

(2) *Sectional rhymes* : when the rhyming words occur in the same part of the line divided by the caesura or in the same clause *e.g. will* stood for *skill* | and *law* obeyed *lust.—Fererrs.*

(*d*) *Inverse rhymes* : when the *last* accented syllable in the first clause and the *first* accented syllable of the next rhyme together *e.g.*

These steps both *reach* and *teach* thee shall,
To come by *thrift* and *shift* withal.
Tusser.

(*e*) *Annomination* consists in opposing to each other at emphatic points, in the verse or period, words of similar sound but different signification or use : *e.g*

Now be *still*, yet *still* believe me—Sidney
The *maiden* passion for a *maid*—Tennyson
For ever *climbing* up the *climbing* wave—Do.

Closely allied to *Annomination* is the repitition of phrases with the order of the words reversed which was so very common in the Euphuistic style of the Age of Elizabeth *e.g.* Blessed be thou Urania, the *sweetest faire nurse* and the *fairest Sweetness*—Sidney.

" With *mourning pyne* I and you with *pyning mourne* —Spenser. Sometimes, however, this sort of repitition is not merely a conceit but adds considerable emphasis to the meaning : *e.g.*

Though fallen on evil days,
On evil days though fallen and evil tongues
P. L. Bk. VII.

(3) *End Rhymes.* These rhymes at the ends of lines may consist of single syllables or more than one syllable. *Monosyllabic rhymes* are called *male rhymes e.g.*

Assumes the God
Affects to nod.

Polysyllabic rhymes in English are of comparatively rare occurrance for the English Language has well-nigh divested itself of inflexions.

Double rhymes are called Female Rhymes

e.g. Children choose it
Don't refuse it—*Byron.*

For triple Rhymes compare :

Take her up tenderly
Lift her with care
Fashioned so slenderly
Young and so fair.—*Hood*

As regards lines :

(*a*) Two successive lines may rhyme together.
(*b*) Sometimes the alternate lines rhyme.

(*c*) Sometimes again the first and the fourth and the second and the third have similar endings.

(*d*) Some times three consecutive lines rhyme together. These are called Triplets and they were frequently used by Dryden and Pope. Dean Swift and Dr. Johnson condemned them as blemishes in poetical composition. "The ear has been accustomed to expect a new rhyme in every couplet ; but on a sudden surprised with three rhymes together, to which the reader could not accommodate his voice, did he not obtain notice of the change from the braces in the margin. Surely there is something unskilful in the necessity of such mechanical direction." This is one view of the matter but there is another stand-point from which *triplets* would appear a skilful invention to break the monotony incidental to a long poem in rhyming couplets. Sir Walter Scott has very judiciously introduced these triplets

and alternate rhymes to break the monotony of his long narrative poems.

To form a perfect rhyme three things are essential.

(1) That the vowel and the parts *following* it be the same, that the two syllables intended to rhyme must have similar sounds *in realty*. Sky *and happily* are imperfect rhymes; so are *cough* and *though*, because though they are similar in form they are different in sonnd. Rhymes of this kind are called *Printer's rhymes* or *Rhymes to the eye*. On the other hand perfect rhymes may be spelt differently if only they sound alike *e.g. pair* and *bare*.

(2) That the parts preceeding the vowel be different. The French insist on a complete identity of all the parts of a syllable beginning with the same consonant. This is called *rich rhyme* as distingushed from *poor rhyme* described above. *Deplore* and *explore* would make a rich rhyme. One of the delights of rime is expectance of uniformity in variety rather than absolute uniformity. Then the *rich rhyme* is not so delightful to the ear as the the other.

(3) For the same reason the same word must not be repeated in the two consecutive lines and made to rhyme with itself. This has an unpleasant effect upon the ear and is always avoided by good poets 'Milton once and Spenserseveral times have used word to rhyme with itself but it has been always used in different senses. *Cf.* Milton's Sonnet IV. Ruth (Name) and ruth (compassion) Spenser's F. Q. I. i. 39. Stepe (abrupt) and stepe (Soak)

Cowper in his "Progress of Error" wrote at first,

Memorandum book to minute down

The several posts and where the chaise broke down

but he corrected it afterwards into

With memorandum book for every town
And every inn and where the chaise broke down.

For wrote he, "Here the reviewers would say, is not

only "down" but "down Derry down" into the bargain the word being made to rhyme to itself."

(4) That the rhyming syllables be accented alike. Otherwise the difference in the accentuation would produce a difference in the sound and then the syllables could hardly be said to rhyme together. *e.g. Pyramids* cannot rhyme with *Heroes* unless both the two words be made (as Spenser has made them) amphibrachs. *Pyrámids* and *hérŏés.*

Blank-verse—Blank-verse was introduced into England after the Renascence through the efforts of the great classical students of the time. Surrey is supposed to have been the first English poet to avail himself of this form of versification. His translation of the Fourth Book of Virgil was effected in this metre. The Blank-verse however had been prevailing in Spain and Italy as early as the beginning of the Sixteenth Century. The versification resorted to by Surrey and some of the pre-Shakespearean dramatists [for it must be remembered that it was the dramatists who seized on the blank-verse immedaitely after its introduction and appropriated to their use] was very stiff andungraceful. The lines were like the lines of the heroic verse with the rhymes left out; they were end-stopped and were destitute of that rhythm and variety (due to the judicious use of the *pause*) which constitute the chief beauty of the Blank verse. The following is a good specimen of this sort of blank verse.

> At the threshold of her chamber dore |
> The Carthage lords did on the Queen attend ; |
> The trampling steed, with gold and purple trapt |
> Chawing the foaming bit did fiercely stood. |
> Surrey's Translation of the Eneid.

This was the characteristic of *Gorbodue*, of passages in Marlowe's Tragedies and the early plays of Shakespeare who however, gradually broke through this habit and freely used *enjambement* and allowed his lines to run on to the middle of the next line where there was a pause. The

position of the pause was also greatly varied. In Shakespeare's hands the blank verse proved a success but there were still many imperfections ; and it was confined only to Drama. It was reserved for Milton to give it the "Sonorous Melody" which won for him the title of the Organ voice of England and press it into the service of Epic poetry After Milton, blank verse was frequently used in Didactic (*e.g.* Mark Akenside's *Pleasure of Imagination*), Descriptive (*e.g.* Thomson's *Season's*) and even Burlesque poetry *e.g.* (Philip's *Splended Shilling*). In the nineteenth century it proved the great vehicle of poetical thoughts of every kind. Cowper wrote his Didactic pieces in this metre ; this is the metre of Wordsworth's Philosophical musings, of Shelley's, Alastor, of Keat's Hyperion and Endymion, of Tennyson's Idylls.

There is an impression abroad that Blank verse is easier to manage than rhyming poetry. "The vulgar and inartificial custom of riming hath, I know deterred many excellent wits from the exercise of Engish poetry," But those who had tried their hands at it were of a different opinion. Cowper emphatically asserted that "it is more difficult than rhyme for not having the music of rhymes it requires a close attention to the pause and cadence."

On the Continent Blank verse did not make any great headway because of the French influence. Efforts of Klopstock, Wieland, Schlegel, ultimately led to Lessing's writing of *Nathan* in this metre.

LECTURE XIX.

Classification of Poetical Composition.

Poetry as has been stated before is based essentially upon *imagination.* But *imagination* is generally found to exist in two different forms (*a*) Relative vision. (*b*) Absolute vision. A poet gifted with the first kind of imagination can never transcend the bounds of the "Individual" into the regions of the "general or the universal."

Everything he describes or narrates has a personal coloring and smacks of the ego or the self. This egotism, however, may exist in different degrees. There are some :

(i) Who have no eye for anybody but himself or for anything that belongs to the kingdom within. "His song is very sad, sweet and beautiful but it all about the world within his own soul—its sorrows, joys, tears and aspirations." These are the *lyrists* who pour "their soul in song."

(ii) There are others whose range of vision is a little wider. They do not confine themselves to the "*me's*" as the "*me's*" are; but can picture themselves in the midst of different situations, playing different parts and called by different names. But inspite of the diversities it would be easy to detect an all-pervading similarity,—it would be easy to conclude that these are but "many in one." These are the Narrative poets. The sayings and doings of Satan which form the theme of the *Paradise Lost* shadow forth but the character of Milton himself. *Lara*, *Corsair*, *Childe*, *Harold* are but Lord Byron in different situations.

(iii) The third kind of poets possess the gift of absolute vision. They have the power of apprehending and delineating that which is common to the human race, to the Universe. As there is only one "General or Universal"—the poets who apprehend and delineate it, irrespective of age and country they may belong to, are of imagination all compact. These are the *Dramatists*.

Poetry, therefore, may be primarily divided into three kinds : The Dramatic, The Epic and the Lyric. From these primal sources sprang into existence the various kinds of poetry that are now in vogue. These may be enumerated and described as follows :—Descriptive, Narrative, Reflective, Didactic, Satire Dramatic, Lyrical, Pastoral.

(1) *Descriptive poetry*—This kind of poetry describes the various objects of nature,—seasons of the year,

landscapes, countries, cities, places of historical interest, &c. and gives expression to thoughts that arise in the mind suggested by these natural objects. Descriptive poetry largely enters into every kind of poetical composition. In poems avowedly *Descriptive*, narrative is introduced just by way of episode or for the sake of variety. The best known *Descriptive poems* are : Drayton's *Polyolbion* (1613-1632) a sort of British Gazetteer in rhyme; Sir John Denham's *Cooper's Hill* (1643), Thomson's *Seasons* (1730), Pope's *Windor Forest* (1704), Goldsmith's *Deserted Village and Traveller* (1728-1774), *Parnell's Hermit* (1718), Addison's *Letter from Italy* (1703), Roger's *Italy aud Pleasures of Memory* (1792), *Crabbe's Village* (1784-1862), Byron's *Childe Harold's Pilgrimage* (1788-1824.)

(2) *Narrative poetry* : in this kind of poetry the narrative element preponderates. The descriptive and other elements are merely subsidiary. Narrative poetry may be divided into the three following classes.

(*a*) *Epic or Heroic poetry* deals with some heroic enterprize or action and by its description produces admiration which is the prevailing characteristic of an epic. According to Aristotle the action of an epic poem must be *one*, *entire*, and *great*. To preserve the unity of action the writer of an epic poem has often been driven into *medias res* and described the begining and the end of the story as episodes. "The method of a poet Historical and that of a Historiograhper are not the same."

Certain conventional rules have come to obtain in the composition of epic poem in addition to the rules stated above and these are :

(i) That there shoud be at least one scene laid in the Hades or the Lower World.

(ii) That there should be given the genealogy, history and description of the weapons of the heroes.

(iii) That there should be given the description of heroic games, and funerals of heroes

The most famous English epic poems are : (1) Milton's Paradise Lost and Paradise Regained. (2) Cowley Davideis. (3) Glover's Leonidas. (4) Wilkie's Epigoniad. (5) Keats Hyperian and Endymion.

(*b*) *Romances, and Romantic Tales, Historical poems, Allegories, Fables.*

(i) *Romance and Romantic Tales.*—This form of poetry flourished most in France. They were grouped in cycles round four great personages : *Charlesmagne, King Richard I., Prince Arthur* and *Alexander* ; and from France they were imported in large numbers into England, not that there were no indigenous produce of this kind, but the conquerors would have it so. The Anglo-saxons had *Beowulf, Havelock the Dane, King Horne*, they now added to the number *King Alisaundre, Arthur and Merlin.* The *Seven Sages, Guy of Warwick, Bevis of Hampton &c.* These old Romances were revived by Scott in his *Lady of the Lake, Lay of the Last Minstrel* &c. and they are commonly called *Romantic Tales* to distinguish them from the *Romances* of old. To this class also belong Moore's *Lalla Rookh*, Byron's *Corsair and Lara &c.*, Coleridge's *Ancient Mariner*, Tennyson's *Idylls of the King, Princess*, Macaulay's *Lays of Rome, Campbell's Gertrude of Wyoming.*

(ii) *Historical poems : e.g.* The chronicles of *Layaman* (LeBrut d' Angleterre), Robert Gloucester's *Chronicles*, Drayton's *Barons' War*, Daniel's *History of the Civil Wars* and *The Complaynt of Rosamond*, Drydens *Annus Mirablis* ; Southey's *Joan of Arc*, Barbuor's *Bruce* and Addison's *Campaign.*

(iii) *Tales e.g. The Canterbury Tales, the Tales* by Lydgate and Hoccleve, Falconer's *Shipwreck*, Crabbe's *Tales*, Dryden's *Cymon and Iphiginea.*

(iv) *Allegories and Apologues—e.g.* Langland's *Vision of Piers Plowman*, Spenser's *Faerie Queene*, Thomson's *Castle of Indolence* Dryden's *Fables*, Gay's *Fables*, Merrick's *Chameleon*, Mrs Thrale's *Three Warnings.*

(*c*) *Ballads*—This is the lighter and shortest form of narrative poetry. It deals with short anecdotes, legends &c. and tells them in the simplest language and in a light metre of 8 and 6, which is for that reason called the *Ballad Metre*. "The ballad is a species of poetry, peculiar to this country, equally adapted to the drollest and the most tragical subjects. Simplicity and ease are its chracteristics" *e.g.* *The Chevy Chase, the Nut Brown Maid, Robin Hood* and *Maid Marian* Cowper's *John Gilpin*, Wordsworth's *Lyrical Ballads*, Southey's *Ballads of the Rhine* Seott's *Border Minstrelsy*.

(3) *Dramatic poetry*: Drama originated in Greece from the ode sung in honor of Dionysius. It had there a religions basis and in its early stages it is always found connected with religion.

The song was sung by a body of priests called the Chorus who sang as they danced round the altar. The Dramatic element was engrafted on the Lyric stock when an actor was introduced by Thespis to carry on a sort of dialogue with the chorus. Eschylus added another actor and gradually the Lyrical factor was thrown into the background and the Dramatic element stood prominently forward.

Dramas were divided into two classes, the tragedies and comedies according as the tenor of thought pervading the plays was serious or light and the final scene was a scene of catastrophe or happy reunion.

As there was no arrangement for changing the scenes the unities insisted on by Aristotle, had to be rigidly adhered to by the Greek Dramatists. These unities required that the action or the plot should be one and one only; (2) that the place where the scene was laid should he one; (3) and that the incidents described in the drama should be such as might have occurred within a single day. Incidents occuring before or following the *action* were narrated by the chorus in their songs. The continental Drama which owes it origin to the Greek Drama has conformed

more or less to these unities. But the English Drama, from almost the very beginning of its existence, had set at nought the rules of Aristotle.

Moden Drama has been evolved out of the *Moralities* which sprang from the *miracle plays*, which again originated from the *mysteries*.

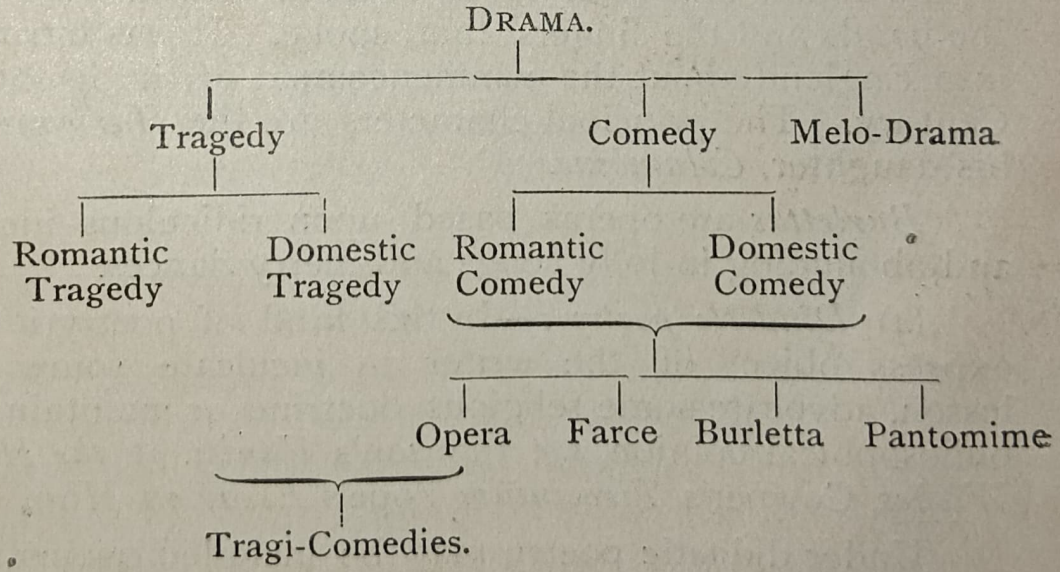
The mysteries were the dramatisations of incidents from *Sacred History*. A scene taken from the Bible *e.g*, the passion of Christ, was often represented in the form of a drama by the monks for the edification of the pubiic. Ward tells us how inorder to make the representation true to life the monks got from the sheriff malefactors to be crucified in the presence of the audience. Later on intsead of Biblical personages, saints were introduced and the miracles wrought by them formed the subjects of representation. These were the *miracle plays proper* of which there are very few now in existence. In the next stage of the growth of the Drama personifications of abstract qualities were substituted for the saints. The subjects dealt with were often of a non-sacred character and a comic character was often introduced under the name of Vice or the Devil. These were the *moralities*.

Some time after, the *Interludes* sprang into existence, which were more or less like the *moralities* at first but gradually they ceased to concern themselve with abstract qualities and dealt with men of actual flesh and blood of old mythologies and histories. The farcical character too in the old moralities was considerably improved so that after the *Interludes* regular dramas made their appearance without much difficulty and fell into the two natural divisions of *Tragedies* and *Comedies*. The first English Tragedy was *Gorbodnc* by Sackville and the first English Comedy was *Ralph Roister Doister* by Nicholas Udall

The age of Elizabeth was the great age for Drama Sackville was followed by Marlowe, Shakespeare, Benjonson and the rear of the legion was brought up by Otway and Massinger and Shirely. After the Restoration

Tragedy languished. The Tragedies of Dryden were mere rants, Nat Lee's *Rival Queens* and Addisons *Cato*, were only little better. But comedy flourished. Congreve, Wycherley, Farquhar, Vanburgh etc. were the great names of the age. In the 18th century there came into vogue what have been called *Sentimental comedies*. Some of Sheridan's comedies, *The Rivals Ths Critic*, *The School for Scandal* belong to this class of composition. Goldsmith's *Good Natured Man* and *She Stoops to Conquer* represent a reaction. In modern times we have the Dramas of Tennyson and Browning which however, do not fit the stage. Beside the Tragedies of Swinburne and the prose dramas of Ibsen we have now, a number of adaptations from *novels*, *foreign story-books* as also operas and farces.

The old Division of Dramas into Tragedies and comedies do not now cover the whole ground of dramatic representation. New varieties have sprung into existence and their names are a legion. The following Table briefly indicates some of the chief varieties now in vogue.



Melo-Drama.—Strictly "a half-musical drama or a drama of that kind in which declamation is often interrupted by vocal or instrumental music." The name, however, which was applied by its inventor Ottavio

Rinuccini to Opera, has come to designate a romantic play depending mainly on sensational incidents, thrilling situations and effective denouement."

Opera is a drama which is sung throughout to the accompaniment of a full orchestra. The whole is usually introduced by a *vorspiel* or overture and often the opening of the act contains a ballet or pantomimic dance. It was evolved out of *monody* by the Florentine Academy (1587-1594), and soon became the rage of Europe.

Farce—A dramatic piece of a broad comic character. It is not characterized by refined wit or humor nor does it always adhere to Nature but depends for its effect upon grotesque rencontres, and dialogues provocative of mirth and jollity. The first Farce was composed in France by the fraternity of Bazochi. Moliere gave it some dignity in his comedies. Farces flourished in England in the Eighteenth Century but often unfortunately sank into personal mimicry.

Pantomime:—Representation of actions in dumb-show was invented by the Greeks about 364 B.C. Pantomimic actors had their faces covered with masks; it was the hands and the fingers that spoke. It was introduced into England about the commencement of the Eighteenth Century. The principal characters are the *Harlequin* and his daughter, *Columbine.*

Burlettas are operas based upon ridiculous incidents and abounding in jolly songs and merry dances.

(4) *Diddctic poetry*:—In this kind of poetry it is the express object of the writer to inculcate some moral lesson, advocate some religious doctrine or maintain some philosophical opinion, *e.g.* Johnson's *Vanity of the Human Wishes*, Cowper's *Tirocinium* Pope's *Essay on Man.*

Under didactic poetry may be included poems based on technical subjects: *e.g.* Armstrong's *Art of Preserving Health.* Garth's *Dispensary*, Phillip's *Cider* Tusser's *Five Hunared points of good husbandry*, Pope's *Essay on Criticism.*

(5) *Satrical and Humorous poetry.*

(*a*) Satrical poetry may be divided into three classes, *Moral*, *Personal* and *Political Satires.*

(i) Moral satires *e.g.* the *Satires of Donne and Hall*; Pope's *Moral Essays*

(ii) *Personal Satires e.g. McFlecknoe* of Dryden, *the Dunciad* of Pope, Gifford's *Maviad and Baviad*, Byron's *English Bards and Scotch Reviewers*, Churchill's *The Ghost.*

(iii) *Political Satire e.g.* Butler's *Hudibas*, Dryden's *Absalom and Achitophel*, Churchill's *Prophecy of Famine*; Moore's *Fudge Family in Paris.*

Under *Humorous poetry* we may include the *Mock-heroic poems*, *e.g.* Pope's *Rape of the Lock*; Philip's *Splendid Shilling.*

Though Addison does not distinguish the *Mock-heroic* from the *Burlesque* such a distinction is not without its advantage. In mock-heroic poems mean persons are represented in the accoutrements of heroes whereas in the *Burlesque* great personages are made to play the part of the basest.

(*b*) *Reflective poems*:—These are poems of a grave and pensive cast and contain musings "on men, on Nature, on human life." These may be divided into several classes:—

(i) Philosophical poems: *e.g.* Davies' *Nosce Teipsum* Wordsworth's *Ode to Immortality* and *Excursion.*

The difference between these and Didactic poems is this that these do not directly teach any lesson.

(ii) *Poems of Sentiment e.g.* Young's *Night Thoughts* Cowper's *Table Talk*, *Task*, *Retirement*, *On the Receipt of My Mother's Picture*, Gray's *Elegy Written in a Country Church-yard* Burns *Cotter's Saturday Night.*

(iii) *Elegiac poems*: Cowley's *On the death of Hervey*, Spenser's *Elegy on Astrophel* Milton's *Lycidas* (it has however a pastoral form) Cowper's *Wreck of the Royal*

George, Shelley's *Adonais*, Tennyson's *In Memoriam* Wolfe's *Burial of Sir John Moore*, Arnold's *Thyrsis*, Byron's *Monody on the death of Sheridan.* An Elegy is sometimes called a *monody* which means a poem in which a single person mourns.

N.B.—An Elegy in Latin Poetry had no necessary connection with mourning or funeral but meant a lyric poem written in a peculiar metre.

(6) *Lyrical poetry*—as its name denotes implied originally that the words were accompanied by the lively music of the *lyre.* A rapid movement of thoughtt and a corresponding rapid flow of verse āre essential to it.

(*a*) *Devotional* e.g. Milton's *Nativity Ode*, Pope's *Messiah*, Byron's *Hebrew Melodies*, Moore's *Sacred Melodies.*

(*b*) *Loyal* e.g. Dryden's *Astrea Redux*, Loveelace's *To Althea from Prison*, Tennyson's *To the Queen.*

(*c*) *Patriotic* e.g. Thomsons *Rule Britannia*, Burns' *Scots who ha' with Wallace bled*, Cowper's *Boadicea*, Campbell's *Mariners of England*, Byron's *Isles of Greece.*

(*d*) *Amatory*—Lyrics of this kind defy computation They are as old as human nature and had their ups and downs in their career. They reached their acme of glory in the hands of the so—called *amatory poets.* Surrey, and *Wyatt* who brought into fashion the Petrarchean idea of love *e.g.* Surrey's *Fair* Geraldine. Love poems were scarce during the Puritan supremacy :—and the few that were composed during this period were deeply tinged with Biblical ideas. *e.g.* Milton's Conception of Eve in his great *Epic.* After the Restoration women came to be looked upon "as mere playthings of the hour," the love-lyrics of the time, therefore, were often disfigured by passion and often bordered upon the obscene *e.g.* Sedley's, *Ah, Chloris could I now but sit*, Rochester's *I cannot change as others change* &c. are the best specimens of love poetry of this age. Shelley's *Episychidian* and other lyrics, Byron's beautiful poem, *To Thyrza* &c. Wordsworth's *Lucy*, Tennyson's

Songs and Lyrics are the representatives modern Love poems.

(7) *Pertaining to revelry* : e.g. Cowley's *Anacreontics* ; Moore's *Melodies.*

(*b*) *Lyrics of war* e.g. Campbell's *Battle of the Baltic, Hohenlinden, &c.* Macaulay's *Naseby and Ivry*, Tennyson's *The Revenge*, the *Charge of the Light Brigade, The Defence of Lucknow.* Under this head of Lyric Poetry we include the *Odes.* Ode [from Gr. Œido=I sing] was originally among the *Greeks* simply a chant or a poem arranged to be sung to an instrumental accompaniment. It was at first in the form of a *Distitch* till Archilochus expanded it into the form of an *Epode i.e.* a small lyric in which a longer verse followed a shorter one. Ode became famous in the hands of *Sappho* and *Alcaeus.* The Saphic Odes were imitated by Horace in Latin and by Cowley and Marvel in English. An idea of the *Sapphic or Horatian Ode* of may be formed from the following stanza of *Marvel's Horatian Ode on Cromwell :*

The forward youth that would appear
Must now forsake his muses dear
Nor in shadows sing
His numbers languishing ;

The next great name associated with the Ode is that of Pindar whose impetuous dithyrambic tide "deigns no channel to abide." The Pindaric Ode is divided into three parts ; *strophe, Antistrophe* and *Epode.* These words are technicalities borrowed irom the Greek stage and means the Turn, the Counter-turn and the After—song. *Turn* denotes the movement of the chorus from one side of the *Dance-stage* to the other, the *Counter-turn*, is the opposite movement and *Epode* is the after song sung after two such movements. Cowley and Dryden's Pindaric odes are reducible to no rules. Cowley is said to have been the first English poet to write a *Pindaric Ode* and the first to give it the epodic form. The best specimens of Pindaric ode are those by Gray *On the Progress of Poetry* and *The Bard.*

Irregularity is thus the characteristic of an ode but it is an irregularity which does not interfere with the melody or symmetry and is palliated by the *mental exaltation* which should always accompany it. The best odes are Milton's *Ode to Nativity*, Spenser's *Epithalmium* Dryden's *Ode on Mrs. Killigrew, On Cecilia's Day, and On Alexander's Feast*, Wordsworth's *Ode to Immortality*, Shelley's *Ode to the West Wind, To the Skylark*, Keat's *Ode to the Nightingale*, Tennyson's *Ode on the Death of the Duke of Wellington*, Swinburne's *Ode to Victor Hugo in Exile.*

Pastoral Poetry deals with the ideal happiness and innocence of rural life. The scene is laid in the country and the characters are shepherds and shepherdesses.

The Idylls of Theocritus, Bion and Moschus (all Sicilian Greeks) are the finest specimens of Greek pastoral poetry. *Eclogues* of Virgil are the best instances of its kind in Latin. Sannazaro's Italian Pastoral *Arcadia* published in 1504 and imitated by Sir Philip Sidney in his medley of prose and poetry of the same name exercised great influence upon the English taste and there was a host of pastoral poem's composed the chief of which were Spenser's *Shepherd's Calendar*, Drayton's *Eclogue*, Browne's *Britannia's Pastorals*, Shenstone's *Pastoral Ballads*, Collin's *Pastorals*, Allan Ramsay's *Gentle Shepherd*, Gay's *Shepherds Week.* These pastoral poems were generally in the form of dialogues or monologues.

The fundamental idea that underlies Pastoral Poetry had such a firm hold on the public taste that it did not confine itself only to monologues and dialogues but broke out in the form of:

(i) *Pastoral drama:* The earliest Dramatic pastoral is the *Favola D'Orfeo* of Politian performed at the court of Mantua in 1472. Its finest and most famous successor were the *Aminta* of Tasso and *Pastor Fido* of Guarini. In England the finest specimens of pastoral drama are Ben Jonson's *Sad Shepherd* and Beaumont and Fletcher's *Faithful Shepherdess* on which last was based Milton's *Comus.*

(ii) *Pastoral Elegy's e.g.* Spenser's *Elegy of Astrophel* (on the Death of Sidney) Milton's *Lycidas*, on the Death of Edward King Arnold's *Thyrsis* on the Death of Clough. Dr. Johnson condemns this pastoral form as no vehicle of sincere grief, his condemnation it mus be admitted is based upon some reasonable grounds.

Pastoral Romances e.g. Cervantes' *Galatie*, Sidney's *Arcadia*, the vast French Romances of *Madame de Scudery.*

Pastoral poetry has left permanent trace in the English language by contributing to its vocabulary words like, *Swain*, *Nymph*, and a host of names which have in some cases become class names *e.g. Corydon* (a lover), *Chloe* (a sweet-heart), *Phyllis* (a servant-maid) etc.

The peculiar form of Pastoral poetry made it a common subject of ridicule, Churchill has given a parody of it in his famous satire on the Scots called the *Prophecy of Famine*. and Swift has besmirched it in his terrible way in his *Baucis* and *Philemon.*

Idyll—The word *Idyll* originally meant, as Hutton points out "a picture coloured by a single emotion and intended to give a perfect illustration of that emotion." "This illustration was taken out of the common incidents in the life of simple folk either in the town or in the country. Theocritus used it in this wide sense. But his imitator" narrowed down its meaning and confined it to rural life so that *idyll* became synonymous with *Pastoral Poem.* It was in this sense that Goethe used the word when he called Goldsmith's *Vicar of Wakefield*, a prose Idyll, andTennyson called the Shepherds song in the *Princess* a "*small sweet idyll.*"

But Tennyson used the word in a wider and more literal sense when he applied this name to poems like *Enoch Arden*, *Morte D'Arthur*, *the Idylls of the king* resemble more an Epic than a pastoral poem.

Epistles and occasional poems—Poetical letters which an author writes to another e.g. Pope's *Epistles to Arbuthnot* or represents somebody else as writing to another e.g.

Pope's *Eloisa to Abelard* cannot form a class by themselves but most fall under one or other of the various divisions noted above ; as for instance *Epistle to Arbuthnot* is a Satire and *Eloisa to Abelard*, an amatory lyric.

Occasional poems or *vers de societie* include prologues and epilogues and poems celebrating particular incidents *e.g.* Tennyson's *Exhibition of* 1861 Goldsmith's *Haunch of Venison.* There also may be classified under one or other of the headings specified before.

LECTURE XX.

In this lecture I intend to give a brief outline of the history of English poetry just by way of completing the subject. A history that is to be compassed within such a short space is sure to be exceedingly sketchy and unsatisfactory. For a fuller account of the history of Literature students should consult either Saintsbury's or Thompson's History of English Literature.

The Anglo-Saxons in their primitive home had their *sagas*, or wild songs adventurous men love. One of the best and the earliest of such songs which they brought with them to Britain and which are still extant is the song of Beowulf. It suited the times and reflected the character of the men among whem it sprang up. About the 7th century A.D. the Anglo-Saxons became Christians and henceforth all the strength of their soul, the full force of their imaginative temperament were directed to religion. Pagan poetry was arrested and overwhelmed by sacred Poetry. Caedmen paraphrased the Bible and described the fall of the angels in a manner which seems to have anticipated to some extent Milton's glorious account. Other poems of a sacred nature were *Judith, the Christ* and *the Address of the soul to the Body* &c.

Poetry till now flourished in the kingdom of Northubria but on the overthrow of that kingom and the rise of Alfred, civilization with literature migrated from the

banks of the Humber to the kingom of Wessex. Alfred set himself to educate his people, translated many well-known works from Latin into the vernacular and inaugurated the age of English prose by giving the *Saxon Chronicles* their final form. The practical temperament of the time was not favourable to the growth of poetry which languished. It was roused into a temporary activity by the Latin and French influences brought to bear upon the country during the reign of the devout but Frenchified king Edward the Confessor and after the conquest of England by the Norman French. Geoffrey of Monmouth wrote his History; Layamon composed his romance, *Bruit* and *Orm* "the Ormulum," more or less under these influences. *Layamon's* vocabulary was greatly affected by French influence but he still adhered to alliteration as the poetical form. Orm was strictly Saxon in his vocabulary but indulged in rhymes, the new poetical form introduced by the French.

This was only a shortlived revival, for the Saxon language had met with a rude shock; it became dialectic, and finally disappeared with the *Saxon Chronicles* in 1154. But a new language soon sprang into existence which had its spokesman in Chaucer, the Father of English poetry He was followed by Gower and Langland, typical examples of the time one leaning towards the new, the other hankering after the old.

The civil wars that ravaged the country arrested the development of poetry which lingered in the form of faint echoes of Chaucer in the labored performances of Occleve and Lydgate, till there was the grand outburst of literature in the Age of Elizabeth. This great movement was preluded by poets like *Wyatt* and *Surrey* who imitated Italian poetry, wrote love verses after Petrarch, introduced the sonnet and experimented in Blank-verse.

In the reign of Elizabeth England became a nest of "singing birds," the best of these songsters were undoubtedly *Spenser* and *Shakespeare*. But this impetus to Poetry lost its force gradually till politics absorbed the attention

of the people and Puritanism arose like a monster to lay its iron grip upon the country and smother literature and refinement to death or to a deathlike torpor. The great Puritan poets were Milton and Marvell—but for them and for a few cavalier songs the age would have been perfectly barren of poetry.

The next stage in the history of English poetry is the age of the Restoration. Charles II. had contracted French tastes and French manners during his exile and these he introduced into England when he returned to enjoy his own again. The Heroic couplet flourished, Drama was modelled on that of the French and in the sphere of Criticism the voice of Bossu and Boileau was supreme. Nature was lost sight of and form absorbed the whole attention of the writer and the critic. Satire grew up but Lyric poetry languished. Poetry was disfigured by artificiality, and far-fetched conceits. Not only the character of poetry was changed but Epic poetry was impossible, tragedy became melodrama and sometimes sank into mere rant and comedy degenerated into farce, but in their stead sprang into existence didactic and satiric poetry in all its branches. This state of things continued down to the days of Queen Anne, Dryden formed one end of the chain of the classical poets and Pope Prior and Addison the other.

The Revival of old English poetry, the study of the German literature, the new-born widening of the sphere of observation by the extension of commerce and conquest, the scientific discoveries, the democratic spirit, brought about a change in the character of poetry. A reaction from the Artificial school in favour of Nature was soon set on foot and Gray, Collins, Thomson, and Cowper, were the pioneers of this transition. The spirit of the Revolution which were one of the forces in operation found vent in Burns, Byron, Wordsworth and Shelley; the German influence operated on Coleridge, the ancient English poetry on Chatterton and Scott. In time these various forces toned down and were harmonized in *Tennyson* and *Browning* and *Mathew Arnold.*

In modern times "Individualism" reigns supreme there is no "school of poetry" but each poet follows his own model and forms a school by himself. Some of the poets, however, have been grouped together in a loose manner under the names of the "Spasmodists *e.g.* Sidney Dobell, Alexander Smith, etc. and 'Pre—Raphaelites," *e.g.* Morris, Rossetti, and others. Whatever progress may have been made in the other department of Literature, in poetry there has been a distinct falling off. New songs are more and more like echoes sometime direct, sometimes blended. No poet of anything like commanding originality has appeared for many years.

LECTURE XXI.

In this last lecture I want to say a few words on *Punctuation* and give you a list of poetical and prose works you are expected to be familiar with.

Punctuation—marks off words according to sense; divides sentences and paragraphs by points or stops so as to show the relation of words and to indicate more or less fully the pauses required in intelligible and intelligent reading.

The stops used in the English language are:

Comma—"Separates two parts of a sentence which though very closely connected in sense and construction, require a pause between them.

(*a*) Simple sentences, if they be short, admit of only one period at the end. In long sentences in which the subject and the predicate each consists of a large number of words a comma may be used *before the verb.* But the modern tendency is to omit it *e.g.* To be indifferent to pleasure or censure, is a real defect in character.

(*b*) Subordinate sentences, participial clauses and adjectives with adjuncts, forming distinct clauses, have generally a comma before and after *e.g.* The soldiers,

when they heard the report, charged the enemy. The soldiers, exasperated by the insults and injuries of this officer, refused to advance.

But when the subordinate sentence begins with a relative that is placed close to its antecedent no comma is used. The same rule applies to adjectival and participial clauses if they are very close to the words they qualify : *e.g.*

Revelations tells us how we may obtain happiness.

(*c*) The case absolute, the vocative case, the infinite absolute are stopped off by a comma, *e.g.*

(i) The prince, his father being dead, succeeded to the throne

(ii) My son, give me thy heart

(iii) To confess the truth, I think I was wrong.

(*d*) The Nouns in apposition if they be accompanied by adjuncts must be stopped off by commas : *e.g.* Paul, the apostle of the Gentiles, was eminent for zeal.

But when the connection is very close, when a proper name is used by way explanation, no comma need be introduced *e.g.* "The brook Kidron" "He himself told me."

(*e*) Where several nouns are coupled together in the same case a comma is used after each, and is generally omitted after the last which is followed by *and*.

e.g. John, Richard, Walter and Jones went there.

(*f*) A comma is used in phrases in opposition *e.g.* Though deep, yet clear. In comparative sentences which have a simile *e.g.* As the hurt panteth after the water-brooks, so doth my soul after thee.

(*g*) When the order of a sentence is inverted a comma must be inserted between the two parts of a sentence which have their syntactical order inverted *e.g.* "With God, nothing is impossible."

(*h*) When an infinitive follows the verb *to be*, though it should properly precede the verb, the verb to be is

separated from the infinitive by a comma, *e.g.* The most obvious remedies, to withdraw from the society.

(*i*) When a verb is understood *e.g.* From laws arises security ; from security, scarcity.

(*j*) Before coujunction *that* e.g. Be virtuous, that you may be happy.

(*k*) After interjections, *e.g.* Lo, I have come.

2. *The Semi-colon* (;) is used to separate the parts of a sentence that are less closely connected than those which are separated by commas.

(*a*) When the first division of a sentence contains a *complete proposition* but is followed by a clause which is added as an inference or to give some explanation, the two parts must be separated by a Semi-colon, *e.g.* Perform your duty faithfully ; for this will procure you the blessing of heaven.

(*b*) When several short sentences follow each other, not having natural dependence upon each other, they may be separated by a semi-colon, *e.g.* Everything grows old ; every thing passes away ; everything disappears.

(*c*) When a sentence contains several enumerations beginning with *that*, the members are generally separated by semicolons, *e.g.* Philosophers assert that Nature is unlimited in her operations ; then she has inexhaustible treasure in reserve &c. Grammar is divided into four parts ; orthography, Etymology, Syntax, Prosody, &c.

3. *Colon* (:)—Colon is used before the final clause and after the last of the several members of a compound sentence which are separated from each other by semicolons and which depend for their meaning upon the final clause *e.g.* Princes and courtiers and merchants have partners ; the voluptuous have companions and the wicked have accomplices : none but the virtuous have friends.

(*d*) A colon is used when a member of a sentence is

complete in itself both in sense and construction but is followed by some additional remark or illustration depending upon it in *sense*, though not in *syntax*, e.g. Study to acquire a habit of thinking: no study is more important.

(*e*) When a quotation is introduced without a connecting particle it is preceded by a colon or semi-colon e.g. He spoke to the following effect:

Know thyself; etc.

But I pity the man who can travel from Dan to Beersheba and cry: "'Tis all barren."

4. *Period or Fullstop* (.)

(*a*) When a Sentence is complete in sense and construction, a period is used.

(*b*) The period must be used after all abbreviations e.g. A.D., M.A., F.R.S.

5. *Note of Interrogation* (?)

This is used when a question is asked, e.g. "What do you mean?" It is not used when a question is *said* to have been asked (*i.e.* in indirect narration) *e.g.* Your father inquired when had I news from Leeds.

When several questions are asked the Note of Interrogation is placed after the last *e.g.* Truths would you teach or save a sinking land?

6. *Note of Exclamation* (!)

This is used after interjections or words immediately connected with them; after invocations, or expressions of earnest feeling *e.g.*

Hold! Enough!; O Agrippa! been sorry.

Note also that after *interjections* in which there is no intensity of feeling is involved a comma may be used.

When a question is asked with vehemence but no answer is expected to it a note Exclamation is used after it *e.g.*

How changed! who can it be!
What must it be to dwell above!

7. *Parenthesis,* ( ), is used to mark a clause thrown in between the parts of a Sentence with which it has no necessary syntactical or contextual connnection, *e.g.* The night (it was the middle of summer) was fair and calm.

Sometimes when the clause is a short one instead of parenthesis a comma is used bofore and after.

8. *Brackets* [ ] indicate a parenthetic sentence on a distinct subject: When both Brackets and curves are used in one parenthesis the Brackets enclose the larger sentence and curves the shorter *e.g.*

I know the banker, I deal with, or the physician I usually call in [There is no need, cried Dr. Slop (waking) to call in any physician in the case] to be neither of them of much religion—*Sterne.*

N.B.—This purpose is some times gained by a pair of *dashes* (—).

A *dash* is used to mark an unexpected or emphatic pause. Sometimes it is used to indicate a faltering speech, *e.g.* He did it—and with a vengeance. I am sorry to say—er—er—that—but it was necessary.

It marks a longer pause than all the stops used require *e.g.* I pause for a reply—none?—*Julius Ceasar.* It marks off words in opposition *e.g.* one thing however is certain that—so long as you thus act &c.

Apostrophe is used to indicate the elision of one or more letters *e.g.* thro'; lov'd etc.; and also to indicate the plural forms of letters or words or *e.g.* "t's" "p's" and "qu's" me's."

9. *Guillemets or quotation points* are either single (' ') or double (" ") when there is a quotation within a quotation single points are used to mark the internal one *e.g.* "Again he saith, 'Rejoice, gentles."

10. *Hyphen* (-) this is used to connect the parts of a compound word. It is often very difficult to find out whether words are really combined to form compounds or are but merely a piece of flat syntax. One test is the the accent *e.g.* black bírd and bláck-bírd. The general

rule is that all real compounds are connective by *hyphen* *e.g.* black-bird ; Devil-me-care sort of a fellow.

11. *Macron* or a small dash placed over a vowel shows that it is *long* *e.g.* bāle, pīne. A *breve* or small curve placed over a vowel indicates that it is *short* *e.g.* pĭn [see *Ante.*]

12. *Acute accent* (′) marks the emphasis on a syllable *e.g.* equal. The *grave accent* (`) distinguishes an open or long vowel *e.g.* to-dày. It sometimes means that the vowel should be fully sounded *e.g.* In his right hand a tippèd staff he held.

13. *Cedilla* (¸) is a mark borrowed from the French and used to indicate that the letter C with this mark is to be sounded as *s* and *g* as *z* *e.g.* *Façade*, gârçon.

14. *Diacresis* (¨) when used over a vowel making one of a diphthong shows that the vowels are to be separately sounded *e.g.* Aërial.

15. *Dash.*—, *asterisks* (. . .) and Dots (...) are used to mark omission of letters or words.

16. A *Brace* { is used to indicate words which have one common term *e.g.* Green, { Richard / George. It is also used in poetry to connect *triplets* in poetry.

17. The section (§) represents the division of a chapter. A section may contain a number of paragraphs.

18. Asterisk (*), *dagger* or the *obelisk* (†), the double-dagger (‡), the parallels (‖) and sometimes (§) sections and (¶) paragraphs are used as marks of reference in the order they have been stated here, that is to say, for the first reference an *asterisk* is used, for the second a *dagger* aud so on.

19. ☞ An index is used to point out something that deserves to be carefully observed.

20. Caret (ʌ) is used to show that a word has been omitted by mistake *e. g.* you ʌ the man. are

Rules for the use of Capital letter:

(1) The first word of every book, chapter or a sentence after a period, not of interrogation or exclamation ; and the first word of every line in poetry, should begin with capital letters.

(2) All propers names of persons, objects, places &c. and the adjectives derived from such proper names *e.g.* England, English.

(3) The names of the Deity.

(4) The first words of a quotation when it is used in a direct form.

(5) The pronoun I and the interjection.

APPENDIX I.

GREEK ROOTS.

Agein, to lead ; *Agogos*, a leader. *e.g.* Demagogue (Demos = people and Agogos = leader) Synagogue = (Syn = together, Agein = to lead or bring) bringing together ; congregation, hence, the Jewish Church ; Pedagogue = (*Pais*, Agogos = leader) originally, a slave who led a boy to school ; then a tutor. In *strategy*, the root exists in a disguised form. (Stratos = army, agogos = leader) hence, Generalship.

Archein = to begin, to be first, to rule. Archaism (original old form), Archetype (original pattern) ; monarchy (monos = alone and Archei = to rule) *cf. Archon*, anarchy, etc.

Aster, Astron = a star.

Astronomy (Astron = star and nomos = to rule). Asterisk, (a little star, *isk* is a diminutive ending. It means also the sign * originally used to distinguish fine (bright as star) passages.

Disastrous (dis = bad and astron) is a relic of the old belief in the influence of the celestial bodies upon the character and fate of men. That which was undertaken when inauspicious stars were in the ascendant, was sure o fail. *Influence*, *Jovial* (a person born under the pleasant planet Jupiter ; such person was expected to be of a cheerful frame of mind) ; *saturnine*, *mercurial*, *cupidity*, etc.

Ballein = to throw ; Bale = a throwing :

Diabolical (Dia = a part, across and Ballein = to throw) emblem = (*en* = on and ballein = to throw, to put something in) hyperbole, parabola, parable, symbol. See the *Greek prefixes.*

Chronos = *time*, Chronology, Chronic, Chronicle Synchronous etc.

Demos = people. *e.g.* Democracy (Demos = people and Kratos = rule); endemic (in + Demos) = Peculiar to a people; epidemic.

Doxa = *opinion* *e.g.*, Orthodoxy (Ortho = correct and Doxa = opinion,), heterodoxy (Hetero = another, Doxa = opinion.) Compare the celebrated saying of Bishop Warburton (?) "Orthodoxy is my doxy and heterodoxy is the other men's doxy."

Ergon = work *e.g.*, Surgeon orig. chirurrugeon (cheir = hand + Ergon = work, one who lives by the operation of the hand); energy metalurgy, liturgy (litos = public and ergon = service), *Georgics* (geo = earth and ergon; hence poems pertaining to husbandry *e.g.* Georgics of Virgil.) Note also the proper name *George* which originally meant a husbandman.

Ge = earth *e.g.* Apogee, perigee, (the parts of an orbit farthest from and nearest to the earth respectively); Geology, Geometry. (*Ge* = earth and metron = measure).

Gonia = *angle* *e.g.* Diagonal, trigonometry (tri = three, Gonia = angle and metria = measure; hence triangle—measure.)

Histanai = to stand, from *Statis* = Standing *e.g.* Statics, apostate (one who stands off, *i.e.*, from old religion,) ecstacy (ex-out and statis = standing "that which makes one stand beside himself;" excessive delight; cf. transport (trans = across and portere = to carry.)

Hudor = water *e.g.*, hydrogen (Hudor = water and gen = to produce, that (gas) which produces water); Hydrostatics, Hydropsy.

Kuklos = a circle *e.g.* Cyclops (Kuklos + Ops = an eye; with one circular eye). Cyclades = (lying beyond the circle).

Legein = to pick out or to speak, *logos* = Science *e.g.* Eclogue (ex = out and legein = to pick out. Poems selected; Pastoral Poems), Ecectic, Catalogue etc.

Metron = a Measure *e.g.* Barometer = Baros = air and metron = measure.

Monos = alone *e.g.* monk (because of the vow of celibacy and the solitary life the monks led).

Nomos = rule, Astronomy, Deuteronomy (Deutros = Second and Nomos, a chapter in the Old Testament, which contains "a repitition of the Mosaic laws.") Economy (Ekos = house and nomos = rule.) House-hold management.

Ode—a song *e.g.* comedy (comos = banquet, *cf.* Milton's Comus, the god of revelry and ode = a song); monody, melody, tragedy (Tragos = goat and ode = Song) a goat-song; probably because the actors and singers of the Dionysian Odes were clad in goat skins to resemble the Satyrs).

Oikos = house *e.g.* economy; parochial Parish, diocese.

Onoma—a name *e.g.* Anonymous (An = Without), Paronomasia (Pun).

Ops = an eye *e.g.* optic; autopsy (auto = self and *ops* = eye; inspection with one's own eyes) Synopsis—(Syn = together + opS = eye; general view); Dropsy,—corruption of hydropsy (Hudor = Water and ops = eye.)

Pan = all *e.g. Panacea* (Pan + Akcemai = cure); Pandect (Pan + Dechomai = to take); a digest of Roman civil laws.

Panegyric (*aguris* = an assembly) Panoply (Pan = all and *hopla* = weapon, *e.g.* Hoplite), Panorama (Pan + horama = sight), Pantomime (Pan = all, mimos = show).

Pathos = feeling, disease *e.g.* Pathetic, Pathology, Telepathy is a new-coined word.

Phairein = to show or appear *e.g.* Phantom, Phantasmagoria (Pharein or Phasma = Vision and Agora = assembly. Optical exhibitions before assemblies.) Fancy and Fantasy (both the same word). Epiphany Epi + Phairein = to show forth: a mainfestation. The feast in commemoration of the manifestation of Christ to the wise men

of the East, celebrated on the 6th January. Sycophant, [Sycos=fig and Phariein=to show one who tried to curry favour with the government by telling against smugglers of fig which was a prohibited importation at Athens.]

Phanai—to say, *Phasis*—saying. Blaspheme (blapto =to harm and phasis=saying), in its transmission through the Norman French language the word has assumed the form of *blame*. Blemish is derived from a different root. O. F. *Blesme* and so has no connection with *blame*.

Pherein=to carry *e.g.* Metaphor, periphery, Phosphorous (Phos=light); Semaphore (sema=signal.)

Philein=to love, *Philos*=lover, *e.g.*, Philology; Philanthrophy (Anthropos = man), Philomela (Philos= lover and melos=melody, a name for the Nightingale; Philomela was the daughter of King Pandion who pursued by her husband with murderous intent prayed to the gods to be transformed into a bird and was metamorphosed into a nightingale. The word is derived from Teutonic Niht=night and gala=singer. Philter or Philtre (love-potion.)

Phonè—sound *e.g.* Phonograph, Euphony, (eu=good) cacophony (kakos=bad or harsh.) *Telephone* is a word of modern creation.

Phuein—to produce, to exist; *Phusis*—nature, *Phuto* =a plant *e.g.* Physical (pertaining to nature,) so called because this sentence happened to have been dealt with by Aristotle after Physics. zoophyte ("an animal plant," coral) neophyte (a new plant *i.e.* a convert.)

Polis=city, *Polites*=citizen *e.g.*, Police, Politics, Policy and Polity. (*N.B.*—Originally there was no difference between the two words but now *Polity*=means the state or Government and *policy* the conduct of such state or Government). Metropolis (metro=mother, chief,) Constantinople, Adrianople (cities of Constantine and Hadrian); Naples was old Neopolis (Neo=new), Necropolis ("the city of the dead" Golgotha, a cemetery) *c.f.* necro-

mancy which properly meant the art of revealing the future by calling up the dead. But in popular etymology *necros* was *Niger* black and "necromancy" synonymous with "black art."

Poien=to make *e.g*, Poet (the "maker" who gives to airy nothing a local habitation and a name *c.f.* on this point of Sidney's *Apologie*) ; Pharmacopoeia (Pharmakon=medicine and Poien=to make).

Poros=a passage *e.g.* Bosphorus (Bous=an ox+*poros* a passage, refers to the story of Europa carried away by Jupiter in the form of a bull across the Sea from Asia to Europe.

Rhein—to flow *e.g.* rheum, diarrhœa (Dia=through) Catarrh (Cata=down). Hemmorhage (haima=blood).

Skopein=to see *e.g.* Bishop (a corruption of episcop=an overseer), Kaleidoscope (Kalon=beautiful), Stethoscope (Stethos=breast) Telescope.

Sophos=wise *e.g.* Philosophy ; unsophisticated.

Speira=a twisted cone *e.g.* Spiral.

Stellein=to send *e.g.* Apostle (Apo=away and Stellein=to send, those sent ; the disciples sent to preach a religion) epistle (epi=upon).

Strephein=to turn, Strophe=a turning *e.g.* Strophe Antistrophe (See under Pindaric Ode), Apostrophe (turning to address the absent).

Tassein=to arrange *e.g.*, Tactics ; Taxidermy (Derma =skin) ; Syntax (syn=together) ; the grouping of words together)

Technè=art, *e.g.*, Polytechnic (Polus=many ; hence the science of the mechanical arts including Engineering, Architecture, etc.) ; Pyrotechnics (Pur, Pyros=fire, the art of making fire-works.)

Temnein=to cut. *Tome*=cutting *e.g.*, Atom, epitome, Phlebotomy (Phlebos=Vein), vein—cutting.

Tithenai=to place, *Thisis*=placing, *Thetos*=placed *e.g.*, Theme, Thesis, Metathesis.

Tonos = a sound, *e.g.*, tone, barytone (deep sound.)

Topos = a place *e.g.*, topic Utopia (Eu = good and Topos = place.)

Tropein = to turn, trope = a turning *e.g.*, a turn of expression. *Tropics* = Where the sun turns.

Tupos = Type or impression *i.e.*, Typical Daguerro-type (a manner of taking impression invented by a French man called Daguerre.

Zoon = animal *e.g.*, Zodiac (the belt of 12 signs *i.e.* animals); Azote (Nitrogen, supposed to have been fatal to animal life.)

LATIN ROOTS.

Ago = to act, lead or drive; Agito (frequentative from) *e.g.* active, agile, ambiguity, congratulate, exigncy navigate, prodigal.

Amo. = to love, *e.g.* amateur, enmity.

Ango, anxi = to vex, to stiffle *e.g.* anger, anxiety anguish.

Annus — Year *e.g.* Annals, superannuate.

Aprio — to open, co-apario = to cover *e.g.* Aperture; curfew, tr. couvre from Latin co.-operio. April; so named because the trees then *open* to produce new fruits.

Audio = to hear, to obey *e. g.* audience, obey (ob-audio.)

Bis = twice *Bini* = two by two *e.g.* Biscuit (Bis = twice cuit cooked) combine, balance (Bis = two and Lanx = plate).

Caballus = a little horse *e.g.* cavalry, cavalier chivalry (Fr. cheval.)

Cado = to cut or kill, *Cesum, Cido e.g.* Caesura, concise, excise (ex = out and cedo = to cut, a portion cut off as duty).

Candio = to flow with heat or to be bright or white *e.g.* candle, candidate (Roman aspirants to office wore white dress), incentive, incendiary.

Cano = to sing, *e.g.* chant, chanticleer (the clear-singing bird.)

Capio = to take, *e.g.* Acept, conceive (through French), recover.

Municipal ; (Munia = official duties), Prince (L. Priceps, primus and capis.)

Caput = head (Fr. chef) *e.g.* capital, captain, chaplet, chaperon (originally a head dress worn by a middle aged lady ; hence a companion to a young girl), chieftain, corporal (caporal.)

Carus = dear *e.g.* caress, charity.

Causa = cause, blame, *e.g.* cause, accuse, recusant.

Cedo = to go, *e.g.* concede, ancestry, process

Cerno = to sifts to judge *e.g.* discern, decree.

Clarus = Clear *e.g.* clarify, declare, clarion.

Claudo = to shut *e.g.* clause, exclude.

Colo = to cultivate, cultura *e.g.* colony, agriculture (ager = a field.)

Cura = Cure *e.g.* cure, accruate, secure, sinecure proxy (procuracy).

Curro = to run, cursum *e.g.* current, course, corsair (one who makes the course).

Deco = Dicto (freq.) = to speak *e.g.* Dictate ; addicted. In Rome one adjudged as a slave was said to be addictus.) Ditto (as said), Index = (Point).

Bandit = one given over to the *ban.*

Dies = day, *diernus* (Fr. jour) *e.g.* Diary, adjourn journey (a day's travel), journey-man (one hired to work by the day).

Dignor = to think worthily *e.g.* condign, deign, disdain, indignant.

Do, Datum, Detum = to give or put *e.g.* add, edit, pardon (per = fully and *donerc* = to give).

Abscond (put oneself away), render (rent), rendez-

vous (Fr. rendervous = render yourself), traitor (L. traditore from trans = accross and do = give).

Dolo = grieve ; to be troubled, *e.g.* condole, doleful indolent (not taking trouble).

Duco, *Ductum* = I lead *e.g.* Aqueduct, Duke (Dux) Doge [Venetian First Magistate] Ducat [This name was applied to an Apulleian silver coin of 1140. The first gold Ducat was struck at Venice in 1284 which bore the inscription "Sit titi christ datus quem to regis iste *Ducatus* (Be this Duchy which thou rulest, dedicated to thee, O Christ) which may have helped to spread the name.]

Emo, emptum = to buy *e.g.* exempt (*i.e.* to buy off) prompt, redeem.

Ens, *Esse* = to be *e.g.* absence, entity, interest.

Eo, *itur.* = to go, *e.g.* ambition (ambi = round and Eo = to go i.e. to go round to solicit favour to accomplish some purpose) ; count, (con = together and *eo* = to go) eyre (Justices in eyre) a French corruption of itinere = to go.

Externes = outward *e.g.* external, extreme, strange (estrange Fr.)

Facio ; Factum = to make *e.g.* Fact, Feat (Fr. *Fai* from Latin, Factum). Fiction, forfeit superficial, facade fashion, feature.

Fero = to carry or bear *e.g.* Fery, confer, fertile, Lucifer [Lux = light and Fero = to bear, morning star Satan ; a match of wood tipped with a combustible substance that ignites through friction].

Fervere = to boil, *e.g.* fervent, fervour.

Felix = happy *e.g.* Felicity.

Ferrum = iron *e.g.* Ferriferous, Ferric.

Ferus = wild animal *e.g.* Ferocious.

Fidus = faithful *e.g.* Fidelity, fealty (the same word as *Fidelity* modified in its passage through Norman French).

Fidus Achates, = an exemplary friend. Achates was the name of the friend of Eneas.

Flingere = to throw *e.g.* fling, conflict, afflict.

Fluo = I flow *e.g.* fluid, fluent, influence [a relic of the ancient belief that an inponderable substance came flowing in from the celestial bodies.

Folium = a leave *e.g.* foil, folio, trefoil.

Fons = a fountain *e.g.* fount ; fountain.

For, Fari = to speak, *Fatum* = speaking *e.g.* Affable fatal, preface. Infant [In = not and fari = to speak, a child that cannot speak].

Frango, fractum = to break *e.g.* fracture, frail, suffrage osprey (ossifaga = an eagle that can break the bones with his beak).

Fundo, fusum = to pour *e.g.* confound, profuse, fusion.

Genus = a kind *e.g.* gens, gentle, genteel, generous

Gradus = a step *e.g.* grade, degree, digress, transgress.

Gratice = Favour, thanks *e.g.* gratis, disgrace, grateful, gratitnde.

Gravis = heavy *e.g.* grave, gravitation, grief.

Grex or gregis = horned cattle *e.g.* gregarious.

Gutter = throat *e.g.* gutter, gutteral.

Gubernare = to governor *e.g.* govern, Gubernatorial.

Habeo = to have, *Habito* = tod well *Debeo* = *De* + *habeo* = to be able.

Habilis = to be able *e.g.* ability Desashille and Devoir (through Norman French).

Halo = to breathe out *e.g.* inhale, exhale, halo.

Homo = man *e.g.* homicide, human, homage.

Horreo = to stand erect *e.g.* horror, horribie, horrid.

Hospes = a host or guest *e.g.* hospital, hotel, hostler, (ostler.)

Hortis = an enemy *e.g.* hostile, host (army).

Jacio = to throw *e.g.* abject ; ejaculate, abject, jetty just.

Janus=a double-head deity whose temple remained closed during peace time. He presided over the Roman doorways *e.g.* Janitor, January.

Jungo=to join *e.g.* adjunct; joint, junto, jaxtaposed.
Latum=to bear *e.g.* oblation, superlative.

Lego=to gather, *e.g.* collect, college, lecture, diligent.
Lego=to send as representative *e.g.* legacy, legation.

Levo=Fr. Lever to rise=to lighten *e.g.* alleviate, levee (gathering in the morning.) Levant [that portion of the Mediterranean where the sun first rises], relief.

Ligo=to bind *e.g.* ligature, liege, allegiance, obligation, religion.

Locus=a place *e.g.* Local, couch (collocare), Lieutenant (Locum tenens) Purlieu (*Pur* and *locum*, Fr. *lieu.*)

Luo=to wash e.g. deluge, dilute, alluvial.

Manes=to stay or abide. Manse (a clergyman's house.)

Manus=hand e.g. manual, manipulate, manure and manouvre. [The former is the contracted form of the latter which is derived from *manus*=hand and *opus*, Fr. *œvre*=work] mortmain, quadrimanus.

Mercer=to buy e.g market, commerce, merchant.

Minus=to lessen e.g. minor, minute, mite, minuet.

Mitto=to send e.g. admit, committee, demise, commission, promise, message (through French.)

Modus=a measure e.g. commodity, model, moderate, modest.

Moveo=to move *motum*, *mobilis* e.g. motion. mote, moment, mob (a corruption of *vulgus mobile.*)

Mordeo, *morsum*=to bite e.g. mordant, morsel, remorse.

Mors=death e.g. mortal, morgue, moribund.

Munus=office or duty e.g. common, immune, excomunicate.

Nascor, Natus=to be born e.g. Nascent, Nativity, Native.

Navis=a ship *e.g.* Naval, Nausea, Areonaut.
Nihil=nothing e.g. nihilist, annihilation.

Noceo=to hurt e.g. noxious, innocent, nuisance, noisome, annoy. Noisome is a *hybrid*, the affix being of Anglo-Saxon origin.

Nosco, Notum=to know, *nobilis*=worthy to be known. e.g. Cognition, connoisseur (through French), noble.

Novus=new e.g. novel, innovation.
Nullus=none e.g. nullity, annul.

Oleo=to grow e.g. Abolish, adult, obsolete, redolent, Olafactory, Proleterian.

Omen=a sign e.g. Ominous, abominate.

Orior=to rise e.g. Orient [east or bright] original, abortive.

Os, Oris=mouth e.g. oral, adore, oracle, inexorable. oscillate.

Pando, passum=to spread e.g. pace, compass, passenger [-*n* is adventitious.]

Panis=bread e.g. pantry, panniers, appanage.
Paunus=a piece or patch of cloth e,g. pane, panel.

Par=equal e.g. parity, peer, nonpareil, umpire [Fr. nompare=not pair, the third man i.e. the judge.]

Paro or paratum e.g. apparatus, parade, sever.

Pars=share e.g. parcel, partial, proportion.
Pasco, pastum=to e.g. pasture, pastor, report.

Pax=peace e.g. pacify, appease, pease.
Pecus=a cattle, e.g. pecuniary.

Pendo, pensum=to hang e.g. pendulum, suspense, penant, independent.

Pendo=to weigh e.g. ponder, pensive, appendix, stipend, pension, equipoise (French.)

Pes or pedis=foot e.g. pedal. pediment, cap-a-pie.
Peto, petium=to ask e.g. compete, impetuous, petition petulant.

Pilo=plunder e.g. compile, pilfer, pillage, pile.
Pila=a pillar, a ball e.g. pilaster, pillar, pelt.
Plango=to beat e.g. complain, plaintive.
Plaudio=to praise by clapping e.g. plaudit, applause.

Plico=to bend ; *Plexum*=to weave or knit—e.g. accomplice, apply, double (duplex), pliant, triple.

Polio=to polish e.g. polish, interpolate.
Pommum=an apple e.g. pommegranate, pommel.

Pono=to place e.g. compose, deposit depot (French) post, postage.

Pons=bridge e.g, pontiff (supposed to be so called from the sacrifice on the Sublician bridge which the Roman pontifex had to conduct every year). pons Asinorum (the asses' Bridge, a name given to the 5th prop. of the 1st Book of Euclid.)

Porcus=a harbour, *importunus*=without a harbour, hence troublesome. *opportunus*=near a harbour *i.e.* convenient.

Porto=carry e.g. export, deport, porter, deportment.
Porta=a gate, a kin to *Porturs* e.g. Portal, port.
Posse=to be able, *Poteus*=able e.g. Possible, potent.
Pretium=price e.g. price, precious, prize, appraise.

Prebendo=to take e.g. apprehend, reprisal, surprise, prize (taken.)

Primus=first e.g. Prime, Premier, Principle, Prince.
Prohe (*Fr. Proche*)=near e.g. proximate, approach, proximity.

Proprius=one's peculiar ; e.g. property, appropriate.
Pugnus=a fist e.g. pugnacious, impugn, repugnant.

Pungo, punctum=to prick e.g. point, poignant, punctilio.

Punio=to punish e.g. impunity, repent, penitent punitive.

Puto = to cut, to think, to reckon e.g. compute, amputate, reputation.

Quæro = to seek e.g. Acquire, conquer, exquisite.

Quatour = four, Quadra = square e.g. quarters, quarto, quadrant.

Quies = rest e.g. quiet ; requiem, quiescence.

Rabo = to rave e.g. rabid.

Rado, rasum = to share, to scrape e.g. rase, razor.

Ranceo = to be stale or sour e.g. rancid, rankle.

Rapio = to seize e.g. rapid, rapture, surreptitious.

Rego, rectum = to rule e.g. correct, direct, reign.

Rivus = river e.g. derive, rival, rill.

Rogo = to claim e.g. Abrogate, prerogative (the right of being asked first), prorogue (to prolong).

Rota = wheel e.g. rotate, rotunda, round, rote, route, arrondissement.

Sal = salt e.g. salad, sauce (French), saucy, sausage.

Salio, saltum = to leap e.g. assault, consult, salmon, sally, sully.

Scribo, scriptum = to write e.g. ascribe, script, nondescript, escritoire (French).

Seco, sectum = to cut e.g. sect ; segment.

Sedio, sessum = to sit = e.g. Assessor (to sit by as an assistant judge) assize, see, siege (a seat e.g. " siege perilous" of *Morte D'Arthur* or besetting a fortified place), selle (saddle) counsel.

Sentio, sensum = to feel, to think e.g. Assent, sense, scent.

Sequor = to follow e.g. consecutive, consequent, execute (ex-seqoure), sue, pursue, suit, suite.

Sero, setum = to join e.g. Assert (to join hands), sermon.

Signum = a sign or seal e.g. consign (to deliver up formally), ensign, signature.

Similis, simile = like e.g. dissemble, similar, similitude.

Solidus=solid, firm e.g. consolidate, consols (a corruption of consolidated annuities), *solidus* also means "a piece of money" from which we have *soldier*, sou (French).

Simul=together e.g. simultaneous, ensemble.

Solvo=to melt or to pay e.g. Absolve, dissolute, insolvent.

Sors=chance or lot e.g. assort, sorcerer.

Spatium=space e.g. expatiate, spacious.

Specio, spectum=to see e.g. Aspect, Auspices (Avis=bird and specio=to see; prop. divination by observing the flight of birds) spectacle, espionage.

Spiro, spiratum=to breathe e.g. Aspire, spirit.

Spondeo, sponsum=to promise e.g. respond, espouse, sponsor.

Stingo=to prick, to quench, e.g. extinguish, instinct, instigate.

Sto=stand e.g. Arrest, extant, solstice, statue, substance.

Stringo=to bind e.g. distrain, straits, strict.

Struo=to build, to put in order e.g. construe, destroy.

Sudo=to sweat, to flow, exude, sudorific, persuade.

Surgo=to rise, e.g. surge, insurgent, source.

Taberna=a shed e.g. Tabernacle, tavern.

Tango=to touch, e.g. attain, entire, taste, tact, integer.

Tendo=to stretch, to go forward e.g. tense, tendon, tent, tender, tentacles.

Teneo=to hold e.g. Abstinence, tenet, tenor, retinue.

Tero=to rub e.g. attrition, detriment, trite.

Terra=the earth e.g. Mediterranean; terrace (a level piece of earth) terrier (a dog that follows game under ground), country.

Testo=to bear witness e.g. attest; protest, testimonial.

Tingo=to dye, to stair e.g. Attainder, tincture, tint.

Tono=to thunder e.g. astonish, detonate.
Torqueo=to twist e.g. retort, distort.

Traho=to draw e.g. abstract, trait, tract, treat, portray.

Umbra=shade e.g. umbrella, umbrage.

Unda=to rise in waves e.g. Abound (*i.e.* flowing over its banks), undulate.

Ungo=to anoint e.g. unction ; unctuous.
Utor=to use e.g. peruse, utility, usurp.

Valeo=to be well, to be worth e.g. value, valiant, valid.

Veho=to carry e.g. Convey, vehemence.

Venio=advent, prevent, revenue (French, what comes back.)

Verto=to turn, e.g. Convert, adverse, divorce, verse, versatile, vortex.

Via=a way e.g. deviate, invoice (list of goods sent to a purchaser) ; trivial (belonging to a place where three ways meet.

Video=to see e.g. envy, videliet, visor, prude.
Voco=to call, e.g. advocate, provoke, vouch, vouchsafe.

Volvo=to roll, e.g. devolve, vault, volume (books were originally in the form of scrolls of parchment Cf. "But knowledge to their eyes her ample page rich with spoils of time did never unrol."

Voveo=to vow e.g. avow, devotion, devout, vote, (a wish e.g. Milton's P. L. Bk. II.)

Anglo-Saxon Roots.

Æcer=field e.g. acre.
Ær=ere, e.g. early, erst (archaic).

Bacan=to bake e.g. Baxter (one who bakes), batch.
Beatan=to beat e.g. debate, battle, bat, batter.
Beran=to bear e.g. bairn, brat, berth, burden.

Beorgan = to protect, *Burgh*-city e.g. borough, harbour, harbinger (her=army.)

Biddan = to pray e.g. bedesman, bead, forbid.

Bugan = to bend e.g. bow, Bight (Bight of Benin), bay, buxom (bugesome), elbow.

Buen = to dwell e.g. Boor, Boer, husbandman.

Brenan = to burn e.g. burnish, brand.

Ceafan = to exchange e.g. cheap, chapman, Chipping Copenhagen.

Ceorl = a churl e.g. churl, carle, girl (kirla).

Clufian = to cleave e.g. cleaver.

Cunnan = to know e.g. can, ken, cunning, king.

Demian = to judge e.g. deem, doom, doomsday.

Feoh = cattle, money e.g. fee.

Gan = to go e.g. gang, ago (agone.)

Gast = ghost e.g, ghastly, gas.

Geard = an enclosure e.g. yard, garden, kirtle, orchard (*ort* and *geard*.)

God = good e.g. God, gospel (good news), gossip "taken in god," "sponsor," "familiar friend," friendly chat.)

Hælan = to heal e.g. health, hale, hail, whole.

Ham = dwelling e g. home, hamlet.

Lætan = to hinder e.g. let, lazy, catch.

Lufian = to love e.g. lief, love, beloved.

Magan = to be able e.g. may, might, main.

Recan = to heed e.g. reckless, reck, reckon.

Scapan = to shape e.g. shape, friendship, landscape.

Stealcan = to go stealthily e.g. to stalk, stealth,

Thincan = to seem e.g. methinks.

Trow = true e.g. troth, truism, trow.

Warian = to beware e.g. warrant, ward, guard.

Wissan, witan = to know e.g. wise, wizard, wit, wistful.

Wrecan = to punish e.g. wreak, wrack, wretched.

APPENDIX II.

PARTICLES.

There are either Prefixes or Suffixes :—

I.—PREFIXES.

1. OF GREEK ORIGIN.

An—ana = equivalent to *un* e.g. apathetic, anarchy.
Amphi = both e.g. amphibious.
Anti = opposite e.g. antipodes, antitype.
Apo = from e.g. apocalypse, apology.
Arch or arche = chief e.g. architect (master-builder), archetype.
Auto = self e.g. auto-biography, autopsy.
Di = twice, double e.g. distich, dissyllable.
Dia = through e.g. diaphanous, diagonal.
Epi = upon e.g. epidemic, epicycle, epitaph.
Eu = well, pleasing e.g. Eulogy, Euphuism, Evangelist (good news man.)
Hemi = half e.g. hemisphere.
Hyper = beyond e.g. hypercritical.
Mono = one e.g. monopoly.
Pan = all e.g. pan-islamic.
Para = beside, against e.g. paradox, parody. *Palsy* through Latin *paralysis*, is really a Greek word.
Peri = around e.g. periphery.
Poly = many e.g. Poligamy, Polyandry, Polyglot.
Pro = before e.g. Prologue. Prophecy.
Proto = first e.g. Proto-martyr, Proto-type.
Psuedo = false e.g. Psuedo-martyr, Psuedo-nym.
Syn = with e.g. sympathy, syntax.

2. LATIN PREFIXES.

Ab, abs, a = (from e.g. avert, abrogate.
Ad, a = to e.g. adapt, admit.
Ante, anti = before e.g. antecedent, anticipate.

Arch=chief e.g. archangel. This is distinguished from the Saxon *arch* by its hard pronunciation as *ark*—

Circum=round e.g. circumference.

Bis or bi=two e.g. biennial, bisect.

Con, co=with e.g. consonant, company.

Contra, contro=against e.g. contradict, controversy.

De=from, down e.g. deject.

Dis=has the notion of *undoing scattering, refusal, alteration*=e.g. disgrace, *disperse, discredit, disguise.* It has sometimes displaced saxon *mis* producing hybrids as *dislike.*

Ex, e=out of e.g. eject, elude, expect; prefixed to titles it designates persons who formerly held office, e.g. ex-chancellor.

In, im=in e.g. inject, improve. It rivals saxon *un*—e.g. impopular (Clarendon's *History*) and unpopular *unperfect* (Bible) and *imperfect.*

Inter=between e.g. international.

Non=nonchalant, nonpareil, umpire (see *ante.*)

Ob, oc, of, op=against e.g. object, oppose, offend, occur.

Per=through e.g. perceive.

Post=after e.g. Post-graduate, Postpone.

Pre=before e.g. prefer, precede.

Preter=beyond e.g. preternatural.

Pro=for e.g. pronounce, pro-Boer.

Re, red=in various senses e.g. rebel, receive, relate, revolve, re-elect.

Se=apart e.g. secede.

Sub=under e.g. subject, submarine. *Subway, sub-apostolic* are hybrids; success, supplant.

Super=above e.g. superadd, superfine.

Trans=across e.g. trans-atlantic, transform.

Ultra=beyond e.g. ultra-marine. ultra-montane.

3. French Prefixes.

a—(1) from Latin *ad*—achive (*àchief, ad capt venire i.e.* come to a head.)

(2) from Latin *ab* e.g. assoile (Latin absolve)

(3) from *ex-e* e.g. amend

(4) from Latin *Ah* e.g. alas.

Counter—(Latin contra) e.g. counteract.

En and *em*=make e.g. enact, embalm. It is the Latin *in* and words even now oscillate between the Latin and the French form e.g. *enqnire, inquire, insure, ensure.*

For, fore=outside e.g. foreclose, forfeit.

Mal=bad e.g. malaprop, malcontent.

Mis, Latin *minus*=wrong e.g. misadventure, mischief. *Miscellaneous*, a French word imperfectly naturalized.

Non=not e.g. nonentity.

Par=(Latin *per*=though) e.g. paramount (Per-ad-montes.)

Para=prepare against e.g. parachute. parasol.

Pur=e.g. purchase, pursue.

Sur, super=e.g. surprise.

4. Anglo-Saxon Prefixes.

a—intensive e.g. abide, arise.

a, an, and—along e.g. allay.

a—from *ge* e.g. *alike* from *gelic* ; *along* from gelong.

a—from, *of* e.g. *a down*, athirst.

a—from *on* e.g. afoot.

a—from Danish sign of infinitive e.g. ado=to do.

a—from Icelandic *a* e.g. aloft.

a—from Dutch *hon* e.g. avast from *hon vast, honvast* =hold fast.

after—e.g. aftermath.

all—e.g. almighty.

arch—e.g. arch bishop, archdeacon.

at, æt—e.g. twit from Ætwitan.

be, or *by*—e.g. belong, beneath, by gone, before ; sometimes as in Scotch this is replaced by *a*—e.g. afore, a neath, aside.

fellow—e.g. wŏrk-feliow, play-fellow. The word *fellow* formerly meant "a companion" e.g. Fellow of the University ; but in course of time it came to have a disparagiug sense e.g. Wŏrth makes the man the want of it the fellow.

for—(1) intensive e.g. forsake, forlorn.
(2) negative e.g. fordo, forbid.

fore—before e.g. forebade ; forestall.

forth—e.g. fŏrth-coming.

gain—against e.g. gain-say.

mid—with e.g. midwife.

mis = wrong e.g. misbehave, miscall.

to = (1) intensive verbal prefix e.g. to-break, to-slitter.
(2) referring to e.g. to-day, to-morrow.

un = (1) negative e.g. unreason, unrest.
(2) reversing action e.g. undo, unbind.
(3) to e.g. unto, until.

up = e.g. upbraid, uphold ; uproar is from German *Aufrahr*.

wan = e.g. wanton (untrained), A. S. Wanhope (despair).

with = against e.g. withstand.

y = *ge* past participial prefix e.g. *y*-pricked, *y*-clept. This was dropped about the middle of the 15th Century but was retained in poetic diction till a much later time. *Ge* was sometimes changed into *i* or *e* e.g. *Iwis* from *Gewis* and *enow* from *Genoh*.

II.—SUFFIXES (Substantival.)

(1) Greek Suffixes.

-ade, *-ad* or *-id*=e.g. decade, monad. orchid. This suffix is generally found in the names of epic poems e.g. Illiad, Lusiad, Dunciad, Thebaid, Æneid.

-y=e.g. astronomy. *Physiognomy* is the Greck form. In the 13th Century it had a corrupt French garb *Phisnomy* or *Visnomy*. A slang abbreviation of the word is *phiz*.

This suffix is also found in composition as *-logy -cracy*, *ery* e.g. astrology, aristocracy, Psaltery.

-ite=It had a universal celebrity in the Middle Ages as class designation e.g. Israelite, Cenobite, Jacobite.

-ism="The most luxuriant of Greek forms; began to push itself in Elizabeth's reign but it was a new toy in the 17th Century" e.g. Archaism, plagiarism, truism (hybrid.) Dryden first started *witticism*. Ben Jenson's *cityism* proved still-born.

-ist=e.g. alarmist, calvinist. Sometimes found in cumulative form as-*ist-er* e.g. barrister.

-asm and *-ast*=These are abstract and agent suffixes, corresponding to the verbal ending in *-aze*; as *-ism* and *-ist* are derived from verbs in *-ize*, e.g. *Enthuiasm*, *Enthusiast*.

-ics=a plural collective e.g. politics economics. In In French *politiques* means *politicians*. There was a singular form with this ending the traces of which are to be found in English use of the words, *Logic*, *Arithmetic*, *Rhetoric*, etc.

-em or *-m*=e.g. diadem, emblem.

-oid=like e.g. Spheroid, rhomboid.

(2) Latin Suffixes.

-ance and *-ancy*=e.g. circumstance, constancy.

-ence and *-ency*—e.g. affluence, currency. In the 17th and 18th Century literature there used to be a pre-

dominance of the ending-*ency*. Johnson has *superintendency*. A distinction is now made between the two forms in *excellence* and *excellency*, the former being confined to abstract quality the latter used as a titular distinction.

-osity and *-ation*—Two very sonorous and prolific formatives e.g. generosity, accusation. *Starvation* was first used by Henry Dundas in the House of Commons about the commencement of the last century in the sense of "Death by Henger." The word that hitherto used to indicate the idea was "*famine*;" *starve is* from A. S. *Steorfan*=to perish e.g. "starve in ice"—*Milton*.

-ation is sometimes found in a cumulative form a *-isation* e.g. *civilisation*.

-our=e.g. odour, fervour, honour. The prevailing tendency now-a-days is to drop the *u*. This is facilitated by the change of accent which has been shifted from the end to the beginning of the words.

-al=e.g. acquital, manual; sometimes used in a plural form e.g. nuptials, credentials.

N.B.—Prof. Earle notes that the word *Bridal* is a pure Saxon word and has not anything to do with this suffix. It is derived from Bryd (Bride) and Ealo=ale. Burial is a corruption of *Byrigels*.

-ate=e.g. postulate, probate.

The passive character of the ending suggested the use of it in Chemistry to designate salts prepared from acids e.g. Nitrate (Produced from Nitric Acid.)

-tude=e.g. habitute.

-aster=has a disparaging sense. e.g. Poetaster.

(3) French Suffixes.

Y and *its cumulates -ery, -acy, -ancy*, etc. e.g. Jealousy, monarchy. Many old names of countries have this ending. Burgundy, Italy. More recent names revert to the original Latin *-ia* e.g. Albania, Armenia. Milton and Shakespeare used the form Araby. *Arcadia* and *Arcady*,

both forms are used one in prose the other in poetry :— *-Ery* is a collective ending e. g. ancestry, rookery. Shrubbery (scrub). Faery (Fae=elf.)

-el and *-le* e.g. Gravel, chapel, candle, cattle, mantle (manteau) and castle (castellum) show a tendency to change *-el* into *-le.*

-er=French infinitive has now become a substantival ending e.g. user, demurrer.

Levee is from *Lever* of Louis xiv whose getting up and dressing was done in the midst of a circle of courtiers.

-son, -sion. e.g. fashion, malison ; *foison* has new become obsolete.

-ment=was once very popular ; some of the old forms however, have now become obslete e.g. wonderment.

-et, -ette=diminutival masculine and feminine forms. e.g. gibbet, coquette. Ettiquette and Ticket are the same word in different forms.

-age, -ager, -anger—the first forms abstract nouns and the others indicate agents except in the case of *personage* which formerly meant "personal appearance," but now denotes "a distinguished person." *Carriage* has got two meanings "carrying" and "the vehicle for carrying." *Scavanger*, a hybrid, originally meant a revenue officer who was charged with oversight of customable goods from A. S. *Sceawian*=to show. *Danger* from "Dan" a corrupted of "Dominus."

-ier, -er, -eer=e.g. Cashier, grocer, muleteer, *-iere* is the feminine form which is found in *barrier* (barriere), *river* (riviere) *prayer* (priere). Gazetteer first meant a newswriter, then "an official editor" and lastly "a geographical dictionary."

-ee=e.g. trustee, grantee. Its counterpart after a noun is *-or* e.g. *mortgagor, mortgagee.* Decree, degree, chaldee &c. have nothing to do with this ending.

-ard=generally conveys a bad meaning e.g. bastard dullard, laggard.

Bustard is a corruption of Latin *Avis Tarda*=*Aslow-lard.* The American word *Blizzard* meaniug a snow-squall is formed from the base of such words as *blow*, *blast*, *blister*.

-ice and *-ise*=e.g. Avarice, merchandise. The form *-ise* has now come to form verbs e.g. advise.

-ain, *eign'n*, *aign*=e.g. Cockaigne, denizen, fountain.

(4) Saxon Endings.

W, *s*, *l*, *m*, *n*, *r*, *t*, *th*—e.g. fellow, horse (hors), hasp (hapse), awl, barm, raven, bight, filth.

-k and *-kin*=are diminutival endings e.g. Bullock, mannikin.

-ing=e.g. king, lording, Reading.

-ling is its cumulate and has occasionally a diminutival sense e.g. codling, gosling.

-er and *ster*=e.g. baker, maker, Londoner. Britisher is a Yankeyism. Dempster, huckster.

-ness=a very prolific ending e.g. coolness, contentedness.

-dom=indicates state, office dignity e.g. kingdom. *Christendom* formerly meant *Christianity* but it now means the regions professing Christianity.

-red=e.g. hatred, kindred.

-hood, *head*=e.g. childood, maidenhead.

-ric=sway e.g. Bishopric, Drake is Enedric.

-lock or *ledge*=wedlock, knowledge.

-ship=friendship.

Greek Adjectival Endings.

-ic=e.g. academic, mystic. Its comulates, *-astic* and *-astic* are found in enthusiastic, characteristic.

-ord=was originally adjectival but it is now looked upon as a substantival ending, *-al* being added to make it adjectival e.g. *spheroidal.*

Latin Adjectival Formss.

-ose=e.g. operose, morose.

-ive=e.g. collective, meditative.

-ile=e.g. agile, facile.

-ine=e.g. asinne, equine.

-ent and *lent*=e.g. expedient, feculent.

-ate=e.g. delicate.

-ory=e.g. obligatory.

-al—e.g. general.

-ic and *ical*=e.g. politic, political.

-ary=e.g.=military.

-an=e.g. African, veteran. Cumulates are *-arian, alian*=e.g. trinitarian, episcopalian.

French Adjectival Endings.

-al, -el, -le=e.g. mortal, cruel, gentle.

-en, -eign, -ain=e.g. sullen, foreign, certain.

-able=e.g. available. It was formerly neuter or active in significance but has now acquired a passive sense e.g. colourable (formerly "which seeks to give colour"; now "anything that can be colored."

-ant=e.g. buoyant.

-ic=e.g. terrific, keltic, Arabic.

-esque=e.g. grotesque (dim and fanciful after the manner of the figures found in grottos.)

-ese=e.g. Chinese, Tyrolese.

-ous=e.g. ambitions.

Saxon Adjectival Forms.

-le=e.g.=fickle.

-en=e.g. elmen, hempen, oaten.

-sh or *ish*=e.g. mannish, churlish. It is used in designating nationalities e.g. Dutch, Scottish, Spanish.

-y=e.g. bloody, silly, sorry.

-ed=e.g. gifted.

-ly, *-like*=e.g. ugly, childlike, *liekly* is a reduplicate.

-some=e.g. darksome, loathsome.

-ward=e.g. skyward.

-fast=shame-faced (corruption of *shame-fast.*)

-ful=e.g. beautiful.

Verbal Endings.

Greek—

-ize=e.g. pœtize, dramatize.

Latin=

-ate=e.g. captivate.

French—

-fy=e.g. dulcify. The prefix *en-* also serves this purpose e.g. enrich, endure.

Saxon—

-en=e.g. lengthen.

-k=e.g. walk.

-er=(frequentative) e.g. glitter.

-se=cleanse. The two important verbal prefixes are *be* and *un* e.g. behead, unman.

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